

The INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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Written for THE INLAND PRINTER.

THE BRITISH PRESS.

BY JOHN W. POSTGATE.

TO an American the British newspaper is by no means attractive. Its columns are wide and heavy, the make-up is clumsy and inartistic, the news department lacks variety, and the editorial page is often somber and dull. With the exception of the political and sporting, there is an absence of snap and vigor in all its departments. At times there is an agreeable dash of spice in the sporting columns, and during hot campaigns the political writers frequently indulge in pungent satire and biting invective. But, as a general rule, the British newspaper is insufferably dull and stupid—that is, to Americans abroad. We must give the English editor credit for knowing what he is about. If he makes a tiresome journal he is undoubtedly giving his readers what they require. John Bull is not an imaginative man; he has a greedy appetite for facts, especially such facts as tend to promote material results, and his newspaper must cater to his temperament in this regard. He wants no fanciful writing; he likes a certain degree of style in the editorial page; but reports of meetings, records of criminal affairs, reviews of trade and commerce must be presented to him in the dryest, most matter-of-fact manner. Any attempt at embellishment by the reporter would arouse his ire and spoil his mental digestion for a month.

The vast ramifications of British interests play no small part in the management of an English newspaper. The editor must be thoroughly conversant with foreign affairs. He must be continually on the lookout for political changes on the European continent; he has to keep a watchful eye on the tactics of eastern potentates and run abreast of colonization movements in all parts of the world. His readers are deeply interested in the internal economy of every state and nation. British capital is invested everywhere, and is continually seeking new fields of employment; consequently, the editor has to keep his finger on the commercial and political pulse of the globe, and print such information as will benefit as well as interest his patrons. It is owing to

this fact that so much space is given to foreign correspondence, which is often stupid reading for Americans, but is relished keenly by the British investor and speculator.

The Englishman has his own ideas of what constitutes news. Everything must "happen" to be of interest to him. Anticipation, the life of American newspapers, is almost an unknown quantity in British journalism. "Beat" and "scoop" are unintelligible terms to the editor, who will leave out the details of a great fire or the particulars of a thrilling shipwreck in order to find room for a full report of a speech on the Irish land question. In London local news is almost completely ignored by the great dailies. During the session of parliament reports of debates have precedence of all other news. The *Times* frequently publishes three and four pages of the proceedings of the two houses, and the affairs of the great metropolis (whose population almost equals that of Canada) are condensed into a few paragraphs about accidents, fires and police court topics. It is this indifference to purely local news which disgusts the American reader of the British press. Local news is the very life blood of American journals. The many shifting scenes of life furnish a feast for all classes of readers; but in London, where sensations develop daily, where the ebb and flow of humanity reveals the most startling contrasts, the newspapers close their columns to affairs of pressing interest in order to discuss dull matters of international concern. As stated above, this is a feature demanded by John Bull the trader and speculator, but I am afraid it possesses no attraction for the ordinary reader, who is as curious as to the passing events in his neighborhood as is his counterpart on this side of the water. The London edition of the New York *Herald* started with the intention of remedying this great defect in British journalism. But Mr. Bennett's experiment failed. He did not grasp the situation thoroughly, and he could not overcome the prejudice against American journalists which seems to pervade all classes of British society. He dropped occasionally into English ways and habits; it was difficult to determine at times whether his paper was English or American.

The British public look askance at enterprises of so dubious a character; they refused to subscribe, and Mr. Bennett, after dropping half a million dollars, suspended publication in disgust.

Editing in England is by no means the fine art it has become in the United States. Very little attention is paid to details. The managing editor contents himself with giving out topics for leaders and sending instructions to his foreign correspondents. Everything else is left to one or two sub-editors, who, as a rule, have little conception of what constitutes real "news," and are largely responsible for the uninteresting style of British journals. The "copy reader" is unknown to the profession in England. On important papers like the *London Standard* and the *Manchester Guardian*, the sub-editors merely glance over manuscript with a view to its general suitability. Corrections are rarely made, and ordinary errors of grammar and punctuation are left to the watchful eyes of the compositor and proof-reader. Indeed, these gentlemen are practically the editors of the great dailies. The leader writers and sub-editors may be men of great literary ability, but they have no taste for the technicalities of their profession. The foreman printer is responsible for the make-up, and ought properly to be called the night editor; the compositor is held accountable for obvious "outs" and grammatical slips in copy, and the proofreader exercises a careful supervision over all. As a result of this system, the English compositor acquires considerable editorial training. He weighs and criticises his "takes," and frequently makes suggestions to the foreman printer with a view to improving the phraseology; he becomes conversant with all subjects of public importance, and is often more capable of guiding the destinies of a great newspaper than the university man at its head.

The English compositor is "intelligent" in the legitimate sense of the word. He untangles the worst kind of copy; he straightens out contortions of orthography and grammar, and he sets up tables from running matter without grumbling about the incompetency of the sub-editors. I remember several instances where articles which could not be deciphered in the rooms below, were sent to the composing room and put in type so as to enable the editors to judge of their quality. Some years ago I took Mr. George Baker, of the state's attorney's office, to a printers' club house in London. Mr. Baker did not know the company he was in, and was deeply interested in the discussion of a public topic. "Who are those gentlemen?" he asked, on leaving. "They are compositors on the London dailies," I replied. "Compositors!" he exclaimed; "why, I thought they were members of parliament." This compliment will be more highly appreciated when I state that Mr. Baker formerly held a prominent position on the Chicago press.

The English reporter, owing to the depressing influence of his environment, speedily degenerates into a mere machine. He must be a shorthand writer, as

longhand work of every kind is frowned upon by the managers of the great journals. He is compelled to use stereotyped phrases in his work, which add to the insufferable dullness of the newspapers. Anything like description in the report of a political gathering is strictly tabooed. The meeting opens in a prescribed way, the speakers are introduced in time-honored fashion, and "the meeting then terminated" invariably winds up the account. The "special commissioner," whose work corresponds to that of our reporters, is allowed more latitude. He can occasionally indulge his fancy, and get out of the beaten track of monotony. Archibald Forbes, the famous war correspondent, belonged to this class, but few special commissioners are fortunate enough to make a reputation outside the newspaper offices. English journalism is anonymous in the highest degree. Scarce a dozen newspaper men are known beyond the purlieus of Fleet street. I question whether a score of persons outside the profession know the name of the editor of the *London Times*. This may or may not be a good system. One of its results, however, is to maintain respect for the press. The mysterious "we" is more potent when the identity of the writer is unknown, and what the English journalist loses in personal reputation, the newspaper he serves gains in influence and power.

Press work in England is, on the whole, better compensated than similar work in the United States. Managing editors are paid from \$5,000 to \$15,000 a year; editorial writers run from \$5,000 to \$10,000, while special commissioners receive from \$2,500 to \$10,000. Forbes was paid the latter sum by the *London Daily News*, which also made him a present of \$10,000 after his magnificent work during the Russo-Turkish war. Ordinary reporters earn from \$10 to \$50 per week, according to ability and experience.

Written for THE INLAND PRINTER.

BORES.

NOT A LIVE-STOCK TREATISE.

BY HERBERT L. BAKER.

KILL off the bore! That fellow who thinks he owns the office because he brings in an occasional job. He appropriates desk room, helps himself to stationery, borrows stamps, loaf about the composing room bothering the busy workmen; he sits on one chair and puts his feet on another while weary customers stand; he leans over the counter and lends attentive ear to the bargaining of printer and customer, then makes funny (?) remarks before the customer gets out of hearing; while his book is in hand, he interferes with the routine of the whole office by his cranky ignorance and imagined knowledge of the business. He insists on "long pica" body type, with "small bever" headings; he kicks because time is charged for making changes; he objects to giving sheets time enough to dry before printing the second side; he makes life a dreary waste to everybody in the place while his work is in, displacing much more profitable business. He finally insists on deductions from the

bill on account of all sorts of trivial things; and adds the finishing touch to the whole by assuming a most offensively patronizing air, as if his patronage alone stood between the printer and failure.

Kill off the bore! That customer who "used to work at the business myself, you know." He wastes the compositor's time by taking his stick and setting a few letters wrong side up, to show he has not forgotten how to manipulate the types; he presumes to criticise the work of the office and point out its defects, the alleged defects usually being the printer's special pride in "new wrinkles." He kicks on composition, presswork and binding of his job, when, in fact, he has no knowledge of what he is talking about.

Kill off the bore! That fellow who takes every opportunity to tell a smutty story, and expects one to listen politely to his nasty filth, and laugh when he does. He mistakes smut for wit, and protrudes his vile tongue on all within hearing, twisting the most innocent remarks of others into the semblance of smutty meaning.

Kill off the bore! That pressman or foreman who accepts a "rake off" from ink agents or machinery salesmen. He knows it comes out of his employer every time in some shape, and is a bore to both agent and employer. How much better and more honorable the sneak thief is than he, remains for the reader to decide. The sneak thief at least lacks the nerve to accept a man's money in one hand and steal from him with the other.

Kill off the bore! That loafing, shiftless workman, too lazy to hold a situation long himself, who spends his spare time visiting his more diligent friends and bothering them with his ceaseless gabble. At the same time, kill off the chap whose tongue is hung in the middle, so that his everlasting chatter never lets up. Let's "have a little peace, even if we have to fight for it."

Kill off the bore! That middleman who bamboozles the printer into giving him special rates, then underbids the printer on the orders of his best customers. He always hangs for special prices, and by a systematic course of artistic lying makes more money out of a job than the printer who does it. The middleman is only a sap-sucker, a parasite, a cockroach, a leech on the business anyhow, who can largely be suppressed by a little vigorous effort on the part of the printer. Let the middleman pay a fair price, then if he can get customers to pay him a figure to leave him a profit, no one can object, since no one but the customer suffers, and he deserves to suffer for his foolishness in giving orders to parties who farm out the work.

Kill off the bore! That woman who asks to have show printing done for nothing because "it is for our church, you know," then has the colossal nerve to urge the printer to buy tickets for cash. Also, the theater manager who jews down the price of printing all through the season, then expects a free lot for his benefit performance in the spring.

Kill off the bore! That secretary of a political club who, because he turned over a few jobs during the

campaign, expects to have his own printing done for nothing the balance of his life.

There are many other bores who ought to meet the same fate, but with these mentioned out of the way forever a gloriously roseate dawn of brighter days would steal upon the printer's vexed and wearied soul, and there would be some fun in doing business even if all his profits did have to go into new type and material.

Written for THE INLAND PRINTER.

THE HINDOO PRINTER—AN EXTRAORDINARY DISCIPLE OF THE ART PRESERVATIVE.

BY MALCOLM MCPHERSON.

WHILE Johann Faust, Gutenberg and Caxton may by some bare possibility have dreamed of the marvelous growth and improvement of the art preservative as we see it at the present day, it is safe to say that not even in their wildest flights of imagination did they ever outline such an extraordinary being as a Hindoo printer. When printing was first invented and books were produced from the coarse wooden blocks, the superstitious multitude suspected that Faust and Gutenberg were in league with the evil one, a relic of which superstition survives to us in the name which is generally applied to the boy in the printing office who has to do the arduous work of the "devil." Had these celebrated fathers of the art happened to hire a stray Hindoo as their assistant, the populace would have had no doubt whatever that they were hand in glove with Sathanos, and that bronzed Oriental would have run a pretty fair chance of being burned at the public market place for practicing wicked and unlawful arts.

Imagine a slightly-built, dark-skinned gentleman standing up at the case wearing nothing on earth but a little silk cap, turned up slippers, and a dhotee, little better than a breech-clout, around his middle, and you have a fair idea of the outward appearance of a Hindoo printer at work, or what he pleases to call work. The sweat streams in rills down the channels of his back, globes of perspiration stand a moment on his forehead and then break and tumble over his nose and thence into the space box. Take a hundred of these Hindoos working in one room under such conditions, and you may possibly realize what kind of an ancient and fish-like smell would overwhelm your nostrils if you happened to enter that composing room. Cologne, before the invention of the scented water which bears its name, had—so Coleridge affirms—over seventy distinct and well-defined stench, but I am certain that not one of them resembled the unique, the indescribable, odor which floats around like a cloud in a printing office occupied by Hindoos when the thermometer is indicating anything between ninety and a hundred degrees in the shade. Bad as that stench is, however, it is nothing to what it becomes when the time for the noonday meal arrives. The odors of dried fish, garlic, asafoetida, and fifty different kinds of curry mingle with the original stench and give it a sort of flavor, as it were. When the foreman gives the word each man drops his

stick, squats on his heels on the floor, opens his parcel of cooked rice, and then proceeds with his right hand to cram his curry, his rice, his chutney and his dried fish down his throat. After this they chatter for half an hour—and a fearful babel it is—until the bheestie arrives with his mussuck full of water. A bheestie is a water carrier, and his mussuck is a goat skin, sewn up somewhat in the shape of the bellows of a pair of Scotch bagpipes. The almost naked Aquarius passes around the different frames and pours water into the right hand of each man, who laps it up like a dog. Observe the use of the right hand only. For certain reasons the left is never used at meals by a Hindoo of good caste. After the water has been passed around, work is resumed, but the constant chatter goes on all the afternoon and until the paper goes to press shortly after two o'clock in the morning. The foreman, a big paunchy Parsee, named Sorabjee, Rustanjee, Jamsetjee or some "jee," has a thin, squeaky voice and makes more noise than anybody else, as he keeps yelling out his orders, more to show his authority than anything else. To his European superiors he is cringing and obsequious; to his inferiors he is a tyrant first, last and all the time.

With his long, skinny fingers, and a nervous temperament, the Hindoo should be a fast compositor; and he is so in offices where he gets his own language to compose; but in the large European establishments he is exasperatingly slow, simply because English manuscript is Greek to him, and he goes on setting type like an automaton, knowing nothing whatever about the matter on his case, and caring less. The result of this state of affairs is, of course, from nine to a dozen different proofreadings of the same matter. In any large printing office in India proof correcting forms the heaviest item of expense. Notwithstanding so many proofreadings, the most exasperating blunders creep daily into publication, and when an editor receives his morning paper at his bungalow, he opens it with trepidation, and only lays it down with a sigh of relief when he finds nothing that is absolutely scandalous or objectionable. The blunder of a Hindoo proof corrector once got a friend of mine into serious trouble. He was editing the *Times of India*, which is an English newspaper, the policy of which is to support the natives against the government in every case of difference between the two. On the occasion of the Prince of Wales' visit to India, Sir Salar Jung, the Nizam's prime minister in the territory of Hyderabad, and a remarkably able and haughty Mahomedan, expressed his intention to be present at the reception of the prince in Bombay. Here was the *Times of India's* chance. So prominent a native as Sir Salar Jung must be lauded to the skies, even to the innermost heaven occupied by the Hindoo celestials. Accordingly, my friend sat down and penned a gushing pæan in honor of the distinguished visitor. He assured the "princely minister" an enthusiastic welcome from the million inhabitants of Bombay, and made a great many other well-meant but extravagant assurances. Imagine his disgust, his horror, when he

opened his paper next morning and found that wherever he had meant to speak of the "princely minister," his proofreaders or printers had made him speak of the "princely monster." He at once wrote a letter of explanation and abject apology to Sir Salar Jung, but the distinguished Hydrabadian was mad, and it was only by the intervention of high government officials that the *Times of India* was not sued for \$25,000 damages, and the editor seized and thrown into jail for criminal libel.

I used to keep a scrapbook of some of the extraordinary blunders that appeared in print while I was in India. They were of a kind which it is beyond the power of any American to conceive. The inversions of language, the attempts to use English idioms in their proper sense, the prevalent ignorance of English social habits, produced the most ludicrous effects, and jokes that would make the fortune of any comic paper in the world. I have unfortunately lost that scrapbook, but I remember the funny attempt of one learned Hindoo to render into the vernacular the well-known nursery rhyme about little Jack Horner, who sat in the corner, eating his Christmas pie, and who put in his thumb, and pulled out a plum, saying, O what a good boy am I! Here is the Baboo's version. I think it is unique:

"Chota Jack Horner bita mi corner,
Khaty ko Christmas pie.
Ooska ungli me dalla, ek kismee nekalla,
Aur bolta, Bohut atch a chokra hum hi!"

The Hindoo printer is a constant source of dread to the conscientious editor, but as he could not possibly be supplanted by white labor, he must be regarded as a necessary evil.

WRITTEN FOR THE INLAND PRINTER.

OH, YES!

BY F. W. THOMAS.

WOMEN will some day be printers. They have a natural love of mechanics, machinery and tools, and such a keen perception into the workings of all such things. How can they help but become printers? I tell you that a woman is the ideal mechanic. Is she not widely noted for her ability to drive a nail straight? Did ever anyone hear of a woman who could not take her sewing machine to pieces and put it together again O. K.? Certainly not. Such things are in a woman's sphere. Her appreciation of mechanical devices is so great that she understands them at a glance. A man's ingenuity is nowhere. She is bound to lead the world in these things. Do you doubt it?

Fellow printers, here is proof. Several evenings ago I spent a full quarter of an hour explaining to a fair feminine creature the wonders of *brass rule* bending. For some time I wore the proud air of a man who has done something, and done it well. I prided myself on my descriptive powers. I fancied I had left no shade of doubt or perplexity in her mind as to the character and appearance of *brass rule*. Imagine my horror when in less than half an hour she pointed out some embroidery patterns in a fashion catalogue and asked me if that was not some of "that work done with *gold wire*."

Written for THE INLAND PRINTER.

STEREOTYPING.

NO. XII.—BY CARL SCHRAUBSTADTER, JR.

MOST important is the selection of the casting box. It is on this instrument that the accuracy of the work depends. Both top and bottom should be perfectly flat. This is of more importance than that they be absolutely smooth. If the box is too large, it will require an unnecessary amount of strength and waste of time in heating it. If the top is too high when tilted up, the ladle will have to be lifted unnecessarily high. If too low, the stereotyper will have to stoop in placing

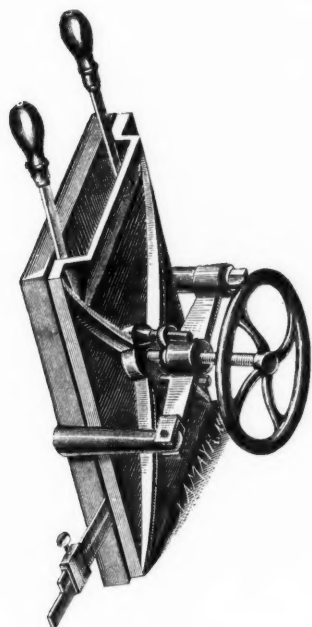


FIG. 1.

his matrix and removing the casts. If the box is too light, it will not remain true; if too heavy, it is clumsy to handle and takes too long to heat. It has been found that comparatively thin plates, suitably ribbed, make the best boxes. In the small boxes, where the pressure is applied in the center, the ribs are usually made to radiate from the point of the screw's contact, as in the first figures. In the larger boxes, which are clamped in the corners, the ribs are either longitudinal, as in Fig. 4, or, preferably, there are two sets, one at right angles to the other. Boxes were first made of two plates, the inside surfaces of which were flattened. After the matrix had been laid on the lower plate, the bearers, in three pieces, were placed on its edges and secured by clamps on the corners. The open edge was then tilted up and the metal poured into it. The first improvement consisted in running up arms on the sides of the lower plate, and connecting them with a swinging cross brace, in center of which a screw was placed. By turning this the plates were clamped together. At the same time ribs were added, strengthening the box without making it too heavy. Such boxes are still in use to a moderate extent, Fig. 1 being copied from a European manufacturer's circular. This box, though it answered every purpose, required too much time, and to afford greater ease in handling, short shafts were added on each side of the bottom box, resting in the trunnions of a suitable stand. Such a box naturally falls into an upright or casting position, as



FIG. 2.

shown in Fig. 2, also a copy of a European cut. When the box is to be opened to remove the cast, it is swung into a horizontal position, and the catch shown on the extreme right hand of the cut engages in the bottom half of the box, preventing further movement. The screw is then loosened, the cross arm thrown back, and the cover lifted. Were no provision made against it, the cover would fall back until its top reached the floor.

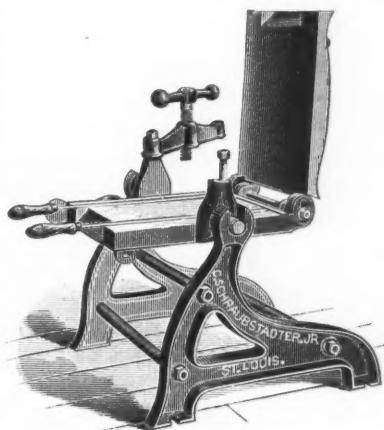


FIG. 3.

To avoid this, the projecting arm is attached to the bottom of the lower half, and the top rests against this. Another form of this apparatus is shown in Fig. 3. Instead of the arm in Fig. 2 it is provided with a balanced hook, part of which may be seen immediately beneath the box. This engages in a cross bar and prevents the box from assuming a vertical position. To keep the top from going back too far, projections are made on the upper halves of the hinges. This, or a similar box, is generally used for small work in this country. For larger work the style shown in Fig. 4 is usually employed. This box also swings in trunnions, A being held in a horizontal position by the uprights B and D. When the box is to be opened the clamps are loosened and the cover raised, the bar E, attached to the stand,

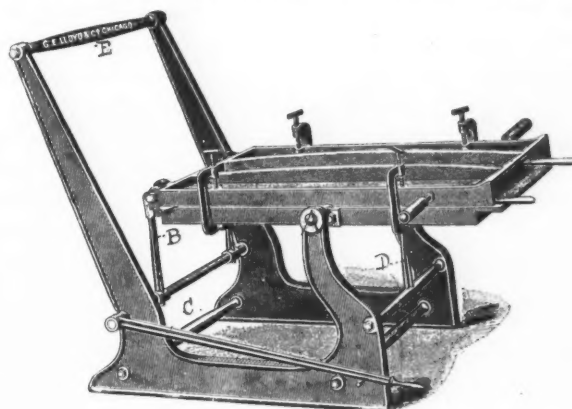


FIG. 4.

preventing it from falling back too far. To bring it into a vertical position for casting, it is only necessary to lift the lever, C, and swing back the arm, B, when the box will fall into an upright position. Instead of having the plates separate, as shown in the first illustration, they are generally hinged at the bottom, as in the other cuts. If but one thickness of plate is to be cast, the hinges are of the usual form, but if various weights of plates are to be cast, or if the box is to be used as a drying press, the hinges are slotted vertically to allow the plates to come down parallel at any thickness.

Written for THE INLAND PRINTER.

THE PRINTING TRADE AS AN EDUCATOR.

BY SAM. G. SLOANE.

IS the printing trade a real educator? By this question I mean, do its followers gain any real education from it, independent of all other sources and efforts. That it offers some opportunity for gaining knowledge not afforded by other trades is self-apparent. But are the members of the printing trade—the working printers, both news and job—as a class, better educated as a direct result of their trade than the members of many, if not all, other trades? That they are popularly supposed to be, I know, but, judging by knowledge gained from more than twenty years among them, I do not fear to take issue with this popular notion that printers are better informed on account of their trades than other tradesmen. I will not claim that they are not as well informed as other tradesmen, and I will even admit that they appear to be what is popularly claimed for them. I am of the belief that this reputation of superiority is gained partly from supposed opportunity to acquire knowledge afforded by the trade, and partly because the printer gains the knowledge acquired from his trade in advance of other tradesmen. I say “supposed opportunity” purposely, for I know from personal experience that the trade does not afford the educational advantages popularly attributed to it both by its members and those outside of it. Those outside jump at the conclusion that because one’s work is with books and papers, that, as a consequence, he must know all about them. They do not know that the printer in his work rarely sees all of a book or paper, or any of their articles entire, and, although engaged in the making of books and papers, he does not, by his work, gain full knowledge of their contents. Besides, it is but a meager percentage of the many books and papers made by the printers’ hands that are real educators, and of course the number of printers employed upon them is small in comparison with the total number engaged in the trade. “Of making many books there is no end,” but, alas! how few of them are real educators even to those who read them entire, which the printer engaged in making them cannot do except as other people do. While his work is that of putting knowledge into shape for the world, the printer to possess that knowledge must acquire it in the same manner others do; he must seek and acquire it for its own sake. Of course he cannot help gaining some knowledge of the subject matter of the books and papers upon which he is engaged by his work, and herein lies what ought to be a real advantage of the printing trade over others as an educator. In it one is afforded opportunity to gain an insight into what there is to be learned in the realm of books and papers; it points out many things that ought to be learned; it shows one the road to knowledge, but does not afford that knowledge. Like a guideboard, it points the way but does not take one there. But, in the light of the facts, I am compelled to say these printers are not made as much of by a great majority of the workers in the printing trade as they

should be. At best the knowledge gained by the printer from his trade is but fragmentary and disconnected, and of slight availability; it can hardly be said to come under the head of education. I am sometimes inclined to the opinion that such fragmentary knowledge is really detrimental rather than beneficial, and this opinion can be sustained by several reasons. It tends to put one in the habit of being satisfied with superficial knowledge, rather than delve deep and get the bottom facts of the subjects of which partial knowledge is gained. I think the printer’s trade is one well calculated to give him a little and fragmentary knowledge of many things; but that it will give him full knowledge of any subject, study or science, I do not think can be claimed and the claim sustained. This superficial, disjointed information is not education, and is to many detrimental rather than beneficial. To be sure it is a taste; and to many, a taste that comes without effort is sufficient. Especially is this true when special effort is necessary to acquire more. And, furthermore, to make the effort required to gain more information on a subject of which some knowledge has been gained in his work, seems to the printer much like continuing his work after working hours are ended. That his work is so much with his brain is often given by the printer as an excuse for not indulging in much that is of a mental character outside of working hours.

Another reason why the printer’s trade is not the educator it is popularly thought to be is, that while much of his work is of a mental character it becomes mechanical in a very great degree—so much so that practically no knowledge is retained of a piece of work after it has passed through his hands. I think any old printer will attest to the correctness of this statement. The printer finds after he has worked on a subject that to know it he must give it study as though he had never seen it.

While I believe the printer is as great, and may be a greater, reader of newspapers and like literature, I am not ready to make the claim that he is superior as a student of solid, substantial literature to workers in other trades. That he should be, I will admit; that he is, I cannot. From my acquaintance and observation among them I do not feel warranted in saying that the percentage of printers who own a library, or even the nucleus of one, of good books, is any larger than in other trades. Too many of them are apparently content to rest upon the reputation of being superior to other tradesmen in point of learning. The inclination to be satisfied with the reputation for possessing a thing, even though the thing is not possessed, is not absent in the printer any more than others of the great human race; for this reason he rests upon laurels popularly attributed to him, but which he does not have. It is a homely old saying “that so long as a man thinks he knows it all, he does not learn anything.” So long as the printer is satisfied with the mere reputation for knowledge, he does not seek very assiduously to acquire it. This is the point I wish to make, that the printer’s trade is not, but is popularly supposed to be, an educator within itself; therefore, the printer is, other things being

equal, accorded the possession of knowledge superior to other tradesmen. The detriment to the printer follows from being satisfied with this erroneously attributed superiority, and, therefore, failing to acquire the knowledge that would give him the real superiority.

It has not been my aim in this article to detract from the real intelligence and learning of the printer, nor do I think I have done so. My aim has been to show that the knowledge afforded by his trade is at best fragmentary and superficial, and cannot be denominated an education. I would urge him to take up some course of reading or study outside and independent of his work, and pursue it assiduously until he becomes as thorough and proficient in it as possible. Such knowledge will prove both beneficial and a pleasure, and the laurels it brings will be real and fairly won.

Written for THE INLAND PRINTER.

AUTOBIOGRAPHY OF A JOB PRESS.

NO. II.—BY F. J. HURLBUT.

THE incidents in my life are very like the record of a human life, in that they portray a series of errors and misfortunes that inevitably tend to shorten the narrator's existence, but they differ greatly in the respect that the human being and I sustain opposite relations to natural law. He is both its servant and its master, while I am simply its slave, without his inherent possibility of altering my relation thereto.

This observation is not so much of digression from my narrative as you might at first conclude, for I have discovered that I am a sort of object lesson to a great variety of students whose varying degrees of aptitude and intelligence are exhibited to no better advantage than when they assume the management of a printing press. Some of them, apparently, think I am an inspired creature, having brains, which they have not, and treat me as though I ought to perform the same feats under all circumstances and conditions, without the assistance of that indefinable quality which our Yankee forefathers called "gumption," and which is occasionally described as common sense.

You will remember that I said my purchaser assured the dealer of whom he purchased me that he knew all about my construction and my adaptabilities. Well, that must have been a joke, for he knew no more about me than a good methodist deacon knows of the tempting but elusive jack-pot. He put me in charge of a small boy whose value consisted of the facts that he would work for small pay and could feed rapidly, so rapidly, indeed, that it mattered little to him whether one or six sheets went in at once, and he had a wonderful faculty of hiding the spoiled sheets and disposing of them during occasional trips to a convenient closet.

I never shall forget how emphatically the master impressed upon that boy the necessity for feeding up to gauge, keeping the wheel turning, watching his color, etc., *but not a word about oil*. Being quite new, and but partially oiled, it was not long before my bearings were like the lips of a desert traveler, and before the

day was passed the belt on my driving pulley slipped whenever the boy gave me steam. This attracted attention, and the boy was told that I *might* require oiling, so he oiled me at every point except the crank shaft, where I needed it most. This eased my action a little, but nature was bound to assert itself at that crank shaft, and presently I came to a full stop, the belt screeched and tugged, but to no purpose. The journal was cut.

There was a regular inquest held over me then, and I was thoroughly oiled on all my bearings, including the seat of trouble, but it was too late; several strong fellows tried to start my fly-wheel, but no one could discover the cause of the difficulty. Finally the dealer was called upon to "send a man over to fix that press. It won't run." The machinist who responded removed the crank-shaft at once and showed it to the printer, who merely remarked, "Well, that press was well oiled, and if it had been fitted properly the cutting would not have occurred." He had learned a lesson, though he had not the courage to admit it.

My next misfortune was caused by a loose gripper. The boy was using only one gripper and simply shoved the other out of the way, but did not secure it tightly, and the jar of the press moved it gradually toward the outer edge of the bed. The boy was feeding merrily, nearer and nearer crept that horrible gripper, and I fairly trembled as I anticipated the disaster which must follow when it arrived at a point where it would be caught between the platen and the bearer of the bed, but there was neither intelligence nor kindly hand to avert my doom, and—crash! my pinion was stripped from the shaft and broken into several pieces.

Now, my friend, what do you suppose occurred? Why, the boy was discharged for his carelessness and the printer got a new pinion and paid for it without a murmur? Not so. He was assured that the press was running as usual, when it suddenly broke down without cause or warning. And this was the story he told the dealer, who, poor man, finally compromised by furnishing a new pinion at half price. The fact was that no one had the sense to get at the cause of the disaster, and not one of them will ever know what it was, but the relations between my owner and my builder are strained, and always will be. Neither of them dares refer to the breakage.

Since then I have seen my companions broken down repeatedly in various places under similarly mysterious circumstances, but in very few cases has the blame been placed where it belonged, namely, to the carelessness or stupidity of the operator. It is always the same old chestnut. "I don't know how it happened. The press was running all right when it suddenly broke down without cause or warning."

One warm day in April, when the atmosphere was damp as well as hot, the boy in charge of me reported to the printer that I was slurring, and he could not stop it. The printer examined a sheet of the job, thought as the boy did, of course, and notified the dealer that the

press slurred. The fact was that the rollers were made for winter use, the warm, damp day had softened them, the job in hand had a great deal of rule work in it, the rules were cutting the rollers, and the composition was mixing with the ink, which made the job work very dirty. That was all, but the machinist who came to examine me could not discover the difficulty. It was not in his line. He was sure that I did not slur, but he could not make the printer believe it, and to this day my owner insists that I "sometimes slur." It happened that the roller maker came in at that time, on his usual rounds, and suggested to the printer that it was time to order new rollers, pointing to the condition of mine as evidence. The job was put on another machine, new rollers were ordered for me, and thus ended another experience which should have been a valuable lesson for my owner, but of which he either would not or could not avail himself.

One disaster that befell me will never be erased from my memory. It arose from my owner's overestimate of my endurance. He put on a run of fifty thousand large labels, duplicated so that the form filled the chase. I had a good fountain, so the color was all right, but he used pretty hard packing, and there was considerable soiled surface in each label, and this multiplied gave me a terrible load. There was not sufficient strain to cause a breakage at any one impression, but each impression strained every part of me to its fullest tension. Now, if a practical man had watched my labors he would have seen that my large gear wheel bent outward at every impression by the pull from the side arm, that was just like taking a piece of wire and bending it backward and forward with your fingers, and, this bending process occurring always at the same place in the wheel, a weakening was sure to result. On the second day of this run the feeder began to notice that there was trouble brewing. The impression grew lighter, and he forced my platen forward, and finally he called for help, when an examination revealed a long crack in my large gear wheel, which opened wider with every impression. *I was carrying too heavy a burden.* I was being worked to my full capacity under circumstances that left me no chance to save myself. This is a common error with printers, and affords proof of what I have all along claimed, namely, that the job press is the drudge of the printing office; is subjected to greater burdens in proportion to its natural capacity than any other machine.

Did you ever think to compare, by actual figures, the difference between what is expected of a cylinder press and the tasks that are set for the bed and platen machine? Well, let me give you a pointer. You know the old proposition that two elements are required for printing, and that these are "ink" and "squeeze." You know, further, that you can, to a certain extent, substitute one of these elements for the other, only in a slight degree, however. The "squeeze" is the actual labor of the machine. Your ponderous two-revolution, with a printing surface fifty inches long, has less squeezing to do than a little 8-by-12 jobber, providing that both

have full forms to work. It is a simple calculation. When the cylinder is printing, its contact with the form is 50 by $\frac{1}{8}$ inches, equaling $3\frac{1}{8}$ square inches of printing contact. The job press must print 8 by 12, equaling 96 inches. Besides this, the jobber does its work in a manner that gives it no leverage. It must go over a given center under the severest strain, while the cylinder rolls over its form.

Probably you never thought, before now, that the lofty cylinder press that costs so much, and is so greatly admired, is not doing a tenth of the actual work performed by its little neighbor who trundles along in its humble, unpretentious manner; that is, it does not expend as much force in actual printing. It is a great, unwieldy bulk, and four-fifths of its force is spent, not in printing, but in propelling its bed. You may think there is a little jealousy at the bottom of this idea, but, whether there is or not, it is readily susceptible of proof.

I find there is not time to give you anything like an account of my experiences in a single chapter, as I cannot resist the temptation to linger over some of the lessons learned by the wayside. I am now in a condition that may be considered *passé*. The zenith of my life is past, and I know that it might have been prolonged almost indefinitely if I had been operated with due care and intelligence, which two qualities are admirable substitutes for skill.

If you should ever desire to hear more about my tribulations, call on me, and I will recount them as they occur to me. I will leave you to digest what I have already said, with the added statement that the job press is the pack mule of the printing office. It is given less consideration than any other machine. It is put into the hands of incompetents, and expected to respond with unvarying uniformity to the touch of all kinds of talent, or people without talent.

Written for THE INLAND PRINTER.

PRINTERS AS GOSSIPERS.

BY M. STANISLAUS MURPHY.

"Oh, yes, they will gossip, must gossip, I trow,
Some people about each other you know."

WHEN the present generation of gossipers shall have ceased to exist; when their "forms" are locked up in the "chase" of everlasting sleep and their gossiping tongues are forever stilled; when they are no longer able to transmit their messages of disturbance from one to another, their places will be filled by new recruits, and the misfortunes, real and imaginary, of fellow mortals will be heralded forth in the same telephonic manner in which gossip is exchanged at the present time. From time immemorial it has been ever thus, and will continue until the world ceases to be.

But it is particularly in reference to printers as gossipers that I wish to speak at the present. They are everywhere recognized (and by printers themselves) as the peers of gossipers, or back-cappers, which is a more recent title, but having the same meaning as the

primitive word. And from a knowledge of certain facts gleaned by close observation, I am convinced that the assumption in this regard is well based, and that a large number of the gossipers of the present time are really found among members of the art preservative. Gossip is not strictly confined, as is generally supposed, to members of the female sex. This is an erroneous impression, and an injustice to womankind. Admitting freely that no opportunities are lost in this regard by the opposite sex, yet I am led to believe that no small amount of gossip is indulged in by our own sex, and a considerable portion of it is maliciously carried forward by knights of the stick and rule. In substantiation of my statement we have only to look about us and study the methods pursued by these human telephones, and there will be but one conclusion arrived at—that as tale-bearers a large percentage of the printers of today are entitled to seats in the front row.

If you are in possession of anything important concerning yourself or somebody else which you don't wish to become generally known, beware of these printorial trouble-breeders, for if you should accidentally disclose your secret to one of them in the morning, before night you will regret that you hadn't remained silent, for by that time it will be the common property of every printer in town. It seems inconsistent that a body of men banded together for mutual protection should take delight in publishing to the world the misfortunes of their brethren; but unhappily such is the case in regard to some of the printers of today. If one of their number is unfortunate enough to fall from grace, instead of endeavoring to shield his weakness from the knowledge and criticism of others, the typographical gossip will travel as fast as possible in order to acquaint as many as he readily can of his fellow-craftsman's misfortune.

Much of the gossip emanating from printers is prompted by the demon known as the green-eyed monster, whose evil influence is forever creating discord and causing dissensions to exist where the relations of one to another should never be aught than friendly. It is a destructive rock upon which the barque of friendship has many times been wrecked. It has transformed friends into enemies, and created life animosities. If a fellow-craftsman is succeeding beyond his expectations in any undertaking the malicious gossip allows this demon to become aroused within him, and any indiscretion, however slight, on the part of the successful one, is eagerly grasped by the envious tale-bearer and magnified as much as possible, and then peddled out to the craft gloatingly and with evil intentions, but usually such stories carry with them their own condemnation.

As members of the art preservative, if we must gossip let it be of the good deeds rather than the misfortunes and indiscretions of our fellow-craftsmen. Let us be charitably disposed toward one another, and if one of us is unfortunate enough to fall by the wayside let the remaining ones, as far as is consistent with their manhood, endeavor to shield the erring one's misfortune from the knowledge of the outside world.

Written for THE INLAND PRINTER.

LONG SERVICE AT THE CASES.

BY GEORGE WASHINGTON JOHNSTON.

SOMETHING like six years ago an article appeared in the New York *Sun* from a correspondent at Erie, Pennsylvania, calling attention to one Michael J. Quinn, known among the printers of that city as "Father Quinn," who, it was thought, had cashed in a longer string than any man then living and working regularly at the cases. The article states that Father Quinn was apprenticed to a printer in the city of Waterford, Ireland, in 1830, and, after serving his apprenticeship, got cases on the London *Times*, and "stuck" a large portion of the type from which the notice of Queen Victoria's marriage was printed. He soon after came to America, and for seven years held cases on the New York *Evening Post*, then for twenty years held cases on the Erie *Dispatch*, and in 1884 was still holding cases on the Erie *Daily Herald*. Mr. Quinn was then a little over sixty-nine years old, and claimed to have averaged about 7,500 ems per each working day of his life at case, which, during fifty-four years, would amount to about 119,340,000 ems of matter, which figures may be the better comprehended, perhaps, if it be estimated that in setting that enormous amount it must have been necessary for him to have handled, counting in distribution, about 716,020,000 separate pieces of metal.

Since that article appeared it has been my good fortune to stumble over four other printers who can beat that record in some of its most important features.

In Lancaster, Pennsylvania, lives John H. Pearsol, who claims to have been apprenticed to a printer in the summer of 1826. He was then seven years of age, and for a while acted more in the capacity of errand boy for Hugh Maxwell, the then publisher of the Lancaster *Gazette*, than as a printer. But that he must have been more than usually diligent in learning is evidenced by the fact that before he was fourteen years of age he had earned the reputation of being one of the swiftest compositors in the United States. In speaking of his apprenticeship, he says he had to be placed on a chair to get high enough to see the boxes, his instructor frequently taking him by the back of the head and bumping his cranium on the case to make him remember a box containing a letter, the situation of which he had forgotten. He facetiously adds that having had the trade bumped into him, he thinks it stuck by him better than as if he had bumped into it. At the age of eight, with all his errands and "dirty devil work," he had won the proud distinction of outstripping the best compositor in the office. Mr. Pearsol will be seventy-three, if living, the 12th of next January (1891). In 1856, he associated with himself Mr. J. M. W. Geist, and together they started the *Daily Express*, now the oldest daily in Lancaster county. The paper has always been a staunch temperance organ, reflecting the opinions and principles of its proprietors, largely for a cause which dated back to Mr. Pearsol's third year of age, when he was deprived of his mother by the pistol of a drunken ruffian, from

whom she tried to shield his (the ruffian's) family. Mr. Pearsol says he is just as much of a compositor, and labors at his cases, to-day as he was in the summer of 1826, which is sixty-four years ago.

In Milwaukee, Wisconsin, there has been for the past eight years, as compositor on the *United States Miller*, Mr. Elijah Rawson, who commenced working at the business in 1828, in the office of the Windsor (Vt.) *Chronicle*, and remembers distinctly having set some of the type from which President Jackson's first inaugural address was printed.

In 1831 he went to Boston where he finished his apprenticeship in 1833, and spent the next summer in Brooklyn, Connecticut, working in the office of a paper of which William H. Burleigh, who that summer became brother-in-law to William Lloyd Garrison, was editor and compositor. From this time on Mr. Rawson led a roaming life, never stopping any great length of time in any place until about 1852, when he settled down at Burlington, Vermont, and lived there almost continuously until 1882, and acted in the capacity of foreman and local editor most of that time. He left Vermont in 1882, and took up his residence at the place first above mentioned. As a compositor it has been a part of his good fortune to have worked from the manuscripts of such authors as Rev. Hosea Ballou, of Boston; Grant Thorburn, Epes Sargent, Edgar A. Poe, W. H. Herbert (better known as Frank Forrester), Governor Slade, Charles G. Eastman, John G. Saxe, Bishop Hopkins, Prof. Zadock Thompson and A. A. Earle.

Mr. Rawson left a senior in the business, who was holding cases on the Vermont *Chronicle*, named Charles Severance, but whether he is still living and at work I have been unable to ascertain.

Mr. Rawson, beside his work at the cases, has written much for newspapers and magazines against intemperance, immorality and infidelity, and very recently published a work entitled "Rawson on Intoxication," in which he draws a number of moral teachings from various examples presented in the Bible not strictly referring to the drink habit.

Mr. Rawson is now seventy-seven years of age, and, though never having possessed a strong constitution, seldom misses a day at his cases.

Another long-time servant of the "art preservative" lives in Port Austin, Huron county, Michigan, William T. Clark, Sr., by name.

Mr. Clark apprenticed himself to a printer at Mercer, Pennsylvania, in 1826, in the seventeenth year of his age. He was to have served this printer three years, but the fortunes of trade placed the proprietor among the failures at the end of a year, so a few days later Mr. Clark, with a pack on his back, wended his way on foot to Pittsburgh, some sixty miles distant, and there, after many discouragements, got a position at \$6 per month with board, and he says he saved money out of that. Early in 1828 he got a position with Simon Cameron, who was then state printer at Harrisburg, and received \$7 per week, boarding with Mr. Cameron at \$2.50 per week.

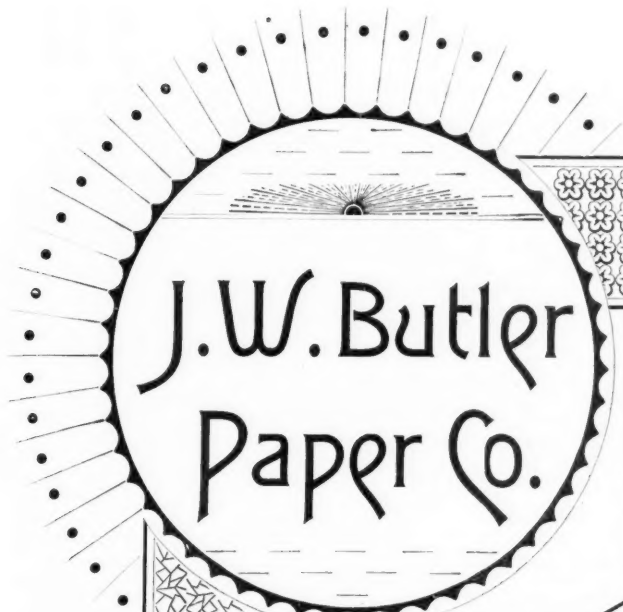
Soon after he found himself in Philadelphia, where for five years he held cases on a new daily that was just starting up. Here he averaged about 7,000 ems per day, including night-work once or twice each week, and received 22½ cents per 1,000. With the savings of this period he returned to Mercer in 1833 and purchased a newspaper office with the magnificent patronage of 450 subscribers. In 1844 he left the old Whig party, of which his paper had been the organ, and joined the Libertys, supporting James G. Birney for the presidency, soon after becoming acquainted with William H. Burleigh, spoken of above, who was then editor of the *Christian Witness*, at Pittsburgh, a strong organ of the Libertys in that section.

In 1861 Mr. Clark was appointed by Secretary Chase as internal revenue collector for the twentieth Pennsylvania district, and he opened headquarters at Meadville, where he also bought out a newspaper plant. In 1867 he moved to Erie, Michigan, to supervise the business of his son, but the business soon proved a failure and he and his son re-entered the newspaper business at Port Austin, where he has resided since 1872. Repeating the action of his earlier years Mr. Clark has left the Republican party to aid what appears to him to be the coming party—the Prohibition, and is now running his paper in its interests.

Mr. Clark is eighty-one years old, and, as he expresses it, "am still able to do a very good day's work at the cases and desk, and am feeling all the better for having it to do." He is blessed with excellent health and may continue for years still to come. He says he remembers Father Quinn, of Erie, well, and recalls Mr. Quinn's sending once to Johnson & Smith, of Philadelphia, for a composing stick, stating that he had used his present stick over thirty years, requesting that a bill be sent with it. Mr. Clark says they forwarded him a very finely finished stick, stating that one who had worked for thirty years with one stick was well deserving of another, gratis.

A case was mentioned in the papers not long since of William Eaton, who was said to be in his eighty-fourth year, and had been setting type constantly for nearly seventy years, and was at work on the Danville (Vt.) *North Star*. The article stated that Mr. Eaton was in excellent health and had lost but few days in all that long service at the cases. I have been unable as yet to verify this report. However this last may be, I believe the facts concerning the four mentioned above form a quarto of more than usual interest to that ubiquitous race, the printers.

BILL NYE humorously makes this announcement: "I have a neat little printing press, which I secured by getting a new subscriber and 35 cents for a paper which desired to extend its circulation so that it could do a great deal more good than it had ever been able to do before. It is a good little press, but is really better, I find, for a cider press than for printing. It is too earnest and too desirous of making a deep impression, I think. It would be a good machine to prepare reading matter for the blind, because it can be read better on the back than on the front, and better by touch than by sight."



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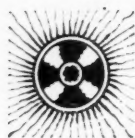
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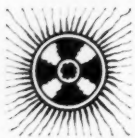
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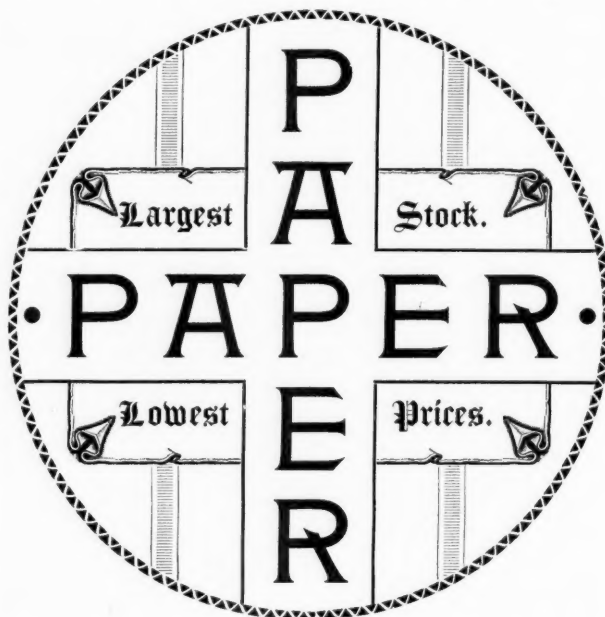
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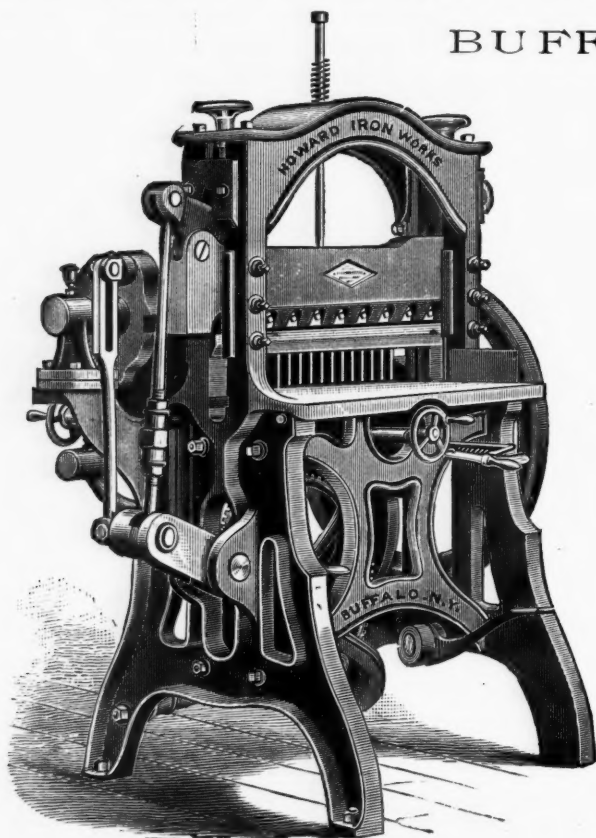
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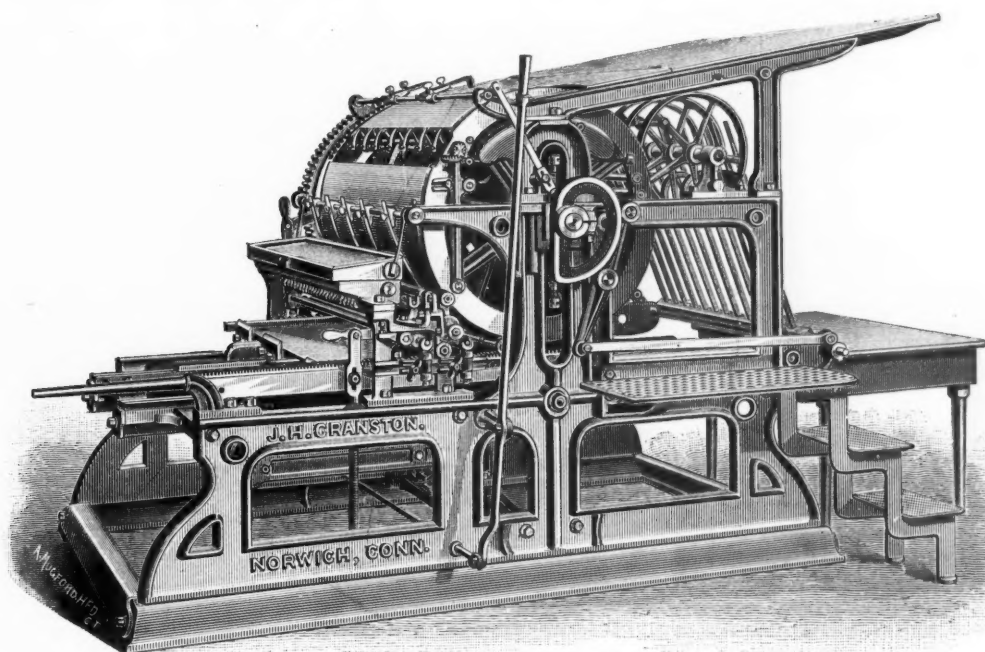
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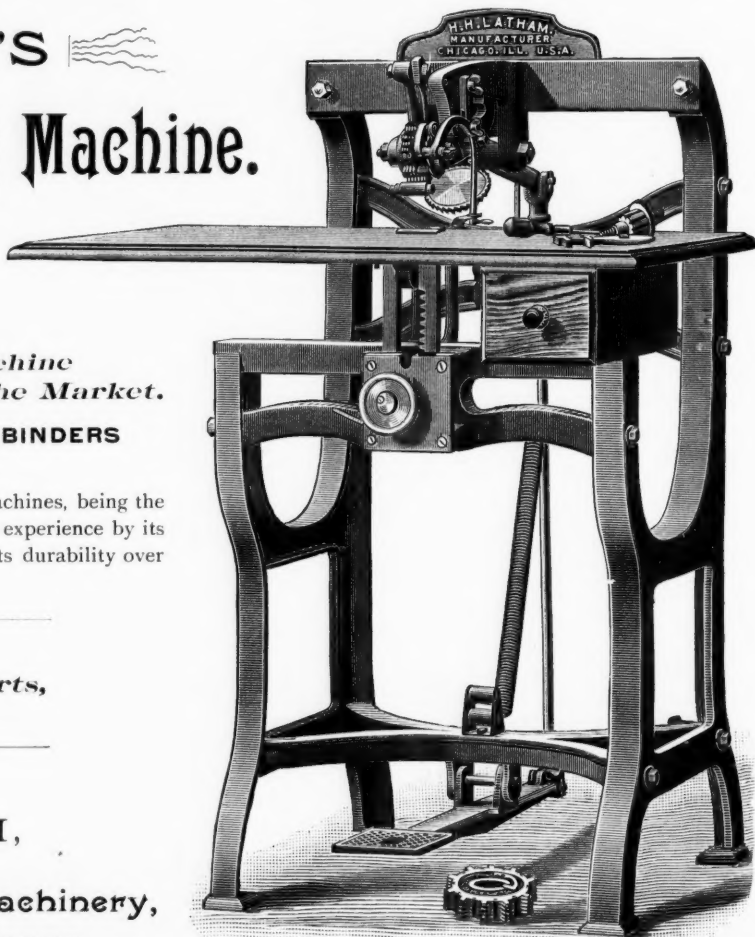
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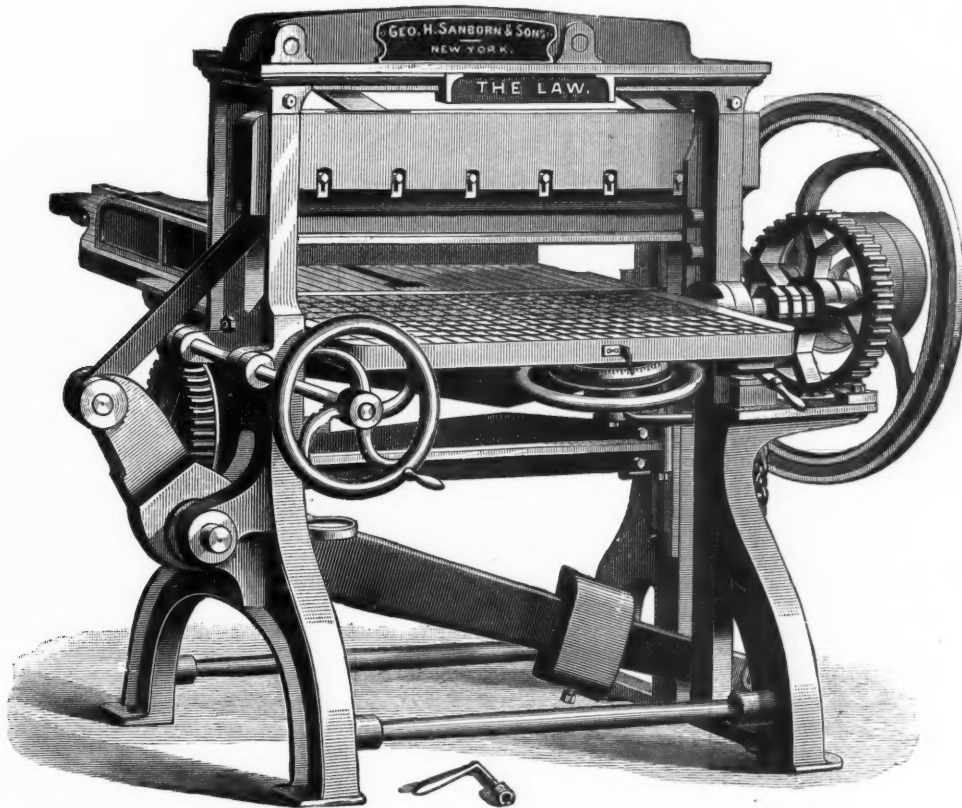
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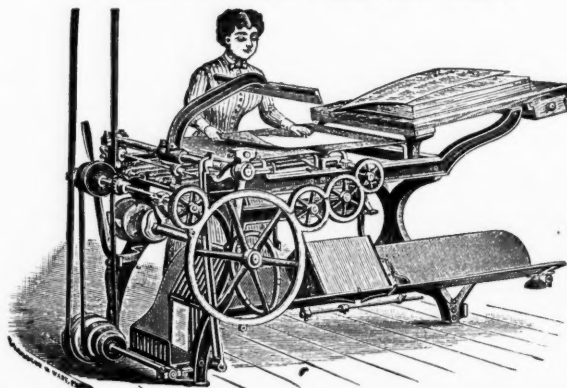
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A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

A. C. CAMERON, EDITOR.

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THE INLAND PRINTER is issued promptly on the twentieth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines of industry will confer a favor upon the Editor of this Journal by sending him news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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INTERNATIONAL COPYRIGHT.

ONE of the most interesting and instructive features connected with the recent session of the United Typothetæ was the discussion on the question of international copyright, and the views advanced respectively by Messrs. Ennis of St. Louis and De Vinne of New York, which showed that both these gentlemen, though looking at the subject through different glasses, had given it due deliberation, and were thoroughly conversant with the pro and con sides of the question. Although their remarks were published in extenso in the September issue, we believe a brief review of the same will not be unacceptable to our readers.

The pith of the objection urged by Mr. Ennis against the so-called Chace bill was, the typesetting clause upon which such stress is laid was simply a sop to the printers to secure their aid in pushing the bill through congress, while half a dozen callings have as much interest as the printer in the bearings of the bill. As it covers everything from a chromo to a primer, including engravings, paintings, wood cuts, maps, and dramatic and musical compositions, it would involve our lithographers and printers in endless litigation, and make it possible for suits to be brought if a cut, vignette, flourish or design is used though it may have been copyrighted in Belgium, France or England. Further, that the enactment of the bill would operate as a tax on knowledge, increase the cost of books, retard the development of art and science, and give a monopoly to a few citizens at the expense of the many. In short, that the real objects of the bill are to make it possible for a coterie of rich publishers to control the book-making industry, stamp out all small rivals, and make the price of books what they please. Economic questions should have practical, not theoretical solutions, and that before such an important measure becomes a law, its merits or demerits should be thoroughly discussed and understood.

These views were vigorously combated by Mr. De Vinne, who denied that the passage of the bill referred to would either make books higher in price or prevent the diffusion of knowledge. The price of each new book is determined largely by its cost, and the competition which determines the printers' prices also determines the publishers' prices. The ultimate tendency of copyright, domestic or international, will be to make books cheaper, because it will favor the printing of two or more editions of every popular book to suit the purse of every class of buyers. Domestic copyright has not made popular books dear in Germany and France, where good books are as cheap as they are in the United States.

Again, the best books are beyond the operation of all copyright laws. Even after the passage of the proposed law any printer "can reprint all the poetry in the world, from Job and Homer to Byron and Browning; all the masterpieces of fiction, science or philosophy; all the text books of age and authority," while it is a fact which admits of no denial that nearly all entertainment and knowledge to be had comes not from new but from old

books, over which no form of copyright can ever have control. The literary inheritance of the world will not be diminished in the slightest because international copyright can have no effect on books that have been written and printed, as it deals only with those that are yet to be written.

The claim that international copyright will make a *monopoly* of publishing, was also denied. That foreign authors will, in all probability, prefer to deal with old established houses was admitted, but a country like our own, that has so many thousands of printing offices, will not eventually be dependent on any firm, trust or combination for its books. They will continue to be printed and sold by those who can do the work most efficiently, and to the foreign author it will be of no consequence in what city the publisher does his business.

As stated, the discussion of this important question from different standpoints cannot fail to have a beneficial effect, and will go a great way to instruct and enlighten those who heretofore have given the subject little, if any consideration.

THE PRINTERS' HOME.

THE October issue of THE INLAND PRINTER contained the announcement that a meeting of the trustees of the Childs-Drexel Home for Union Printers, proposed to be erected at Colorado Springs, would be held in the city of Chicago on Wednesday, November 19, at which time designs and specifications for such a structure would be examined, and in all probability determined on—said building to be erected at a cost of between \$35,000 and \$40,000. As a certain discretionary power is vested in these representatives, and as the action taken at the forthcoming meeting will no doubt assume a definite shape, it may not be out of place at this time to present a few suggestions in connection therewith.

If the statement made by Captain De Coursey, president of the Board of Trade of Colorado Springs, is correct—and we have no reason to doubt it—the eighty acres presented to the International Typographical Union will have a market value in 1892 of \$200,000. And be it remembered this is no haphazard estimate. The site is universally acknowledged to be the most valuable and desirable in the locality of that beautiful city, which is recognized as the sanitarium of the country, and, taking into consideration the increase in value in far less favored situations and the character and cost of the structures erected and about to be erected thereon, *subsequent* to its acceptance, and the avidity with which property in its immediate vicinity is being purchased and improved, the claim seems fully warranted.

Under these circumstances we trust the board of trustees will look at the question in all its bearings before arriving at a decision. While it is true that under the condition of the gift the erection of a \$20,000 structure would comply with the terms of the bond, it is also well to remember they are acting and building for the future, and that there is a vast difference between an

extravagant and cheese-paring policy. Though they may not feel warranted in committing the International Typographical Union to an expenditure which is unwarranted or which is likely to involve it in trouble, it is certainly within their province to contract for a building within their present means, which, however, may be extended from time to time as funds and circumstances warrant, without destroying its symmetry, and which, when completed, will be an honor to the craft and the city in which it is located.

We have insisted from the inception of the enterprise, in considering it from a broad gauge point of view, that enough of employing printers can be found who will not only liberally contribute to the erection of such a home, but also to its endowment and annual support as to place its success beyond a peradventure, if the proper steps are taken. A craft pride to maintain its control and management in the proper channels is commendable, and one to which no exception can legitimately be taken, yet the fact that employers had a voice in the directorate would be a source of strength both from a pecuniary and business standpoint. Let us trust that the gentlemen who have charge of the enterprise will prove equal to the emergency.

THE ESTIENNE SCHOOL.

NOW that the subject of technical education is awakening such an interest in the United States, the following account of the scope and objects of this well-known French training school will no doubt prove of special interest to the majority of our readers. The Estienne Technical School was established in Paris, November, 1889, by the municipal council of that city, for the purpose of furnishing gratuitous instructions to pupils in all branches relating to the industry and art of printing. In 1883 M. Magnuski, the present director, conceived the idea of founding such an institution, and was delegated by the municipal council of Paris to visit the various technical schools of Europe for the purpose of inspecting their methods of instruction. During this tour he secured a superb collection of books published by the Estiennes, a celebrated family of French printers.

At the opening of this school, November 15, 1889, one hundred and forty-seven pupils presented themselves for examination, of which one hundred were received. These were divided into two classes of fifty each, and for the first year were given an elementary course of instruction in typography, lithography, photography and binding. By this method the instructors at the close of the year are better enabled to determine for which particular branch of the industry each individual is best adapted; and at the same time gives to each a general knowledge of the technique of the various branches, which is not undesirable to the specialist in any one line.

As an illustration, M. Victor Breton, professor of typographical composition, found but forty out of the one hundred whom he considered apt in this department,

and of these only eight or ten would be chosen to pursue the professional course. The remainder would be selected for other branches, or, failing in all, yet may have discovered from the year's training and experiment for what other vocation in life they are best fitted by nature. Thirty branches are included in the course, among which are, in the department of typography—composition, printing, stereotyping, electrotyping, casting; in lithography—crayon, pen, engraving on stone, lithographic printing; in engraving—graving upon wood and copper, etching and relief, copper-plate impression; in binding—stitching, gilding, ruling, papeterie, boarding, marbling, etc.

In order to render more immediate service to the industry, an evening school was added in December, 1889, for the benefit of printers and apprentices throughout the city. The attendance at the evening course numbered from ninety to one hundred, the hours being from eight to ten o'clock.

The success which has attended the first year of this work has exceeded the expectation of the instructors, the president, M. Cousset, and the municipal council. During the summer ten of the most promising pupils, accompanied by three of their teachers, have visited the technical schools of France and adjoining countries, the expense of the tour being borne by the institution.

The library and museum have received generous donations from printers, publishers and other friends of the school. The pupils, in addition to the tuition, are also given breakfast and lunch. No pupil under thirteen years of age can enter the institution. The requirements for admission are a certificate of birth, vaccination and a certain proficiency in studies, which are supplemented by an examination by the faculty. After completing the course the graduates may, after one year of military service (in time of peace), receive permission to leave their native land, if the object be the pursuit of their profession in foreign countries.

It is the hope of the instructors to accomplish better results in following years, as during the experimental year they experienced some difficulty in passing from individual to collective teaching, and, moreover, they were obliged to proceed without the aid of experience, which furnishes not an inconsiderable aid to higher achievement.

TAKE A DOSE OF YOUR OWN MEDICINE.

THIS is a very common expression, and THE INLAND PRINTER, acting on the suggestion, has recently put it in practice by advertising itself in its own columns, and the result has been of the most gratifying character and practically demonstrated its value as an *advertising* medium. Numerous clubs and subscriptions have since been the product of each mail—some of them reaching the hundreds. Advertisers, what it has done for itself it can do for you. A word to the wise is sufficient.

THE article in the present issue under the caption of "Long Service at the Case" will be found well worthy of careful perusal.

THE Imperial State Printing Office, Vienna, Austria, will give a calendar exhibit the latter part of December, 1890, and extends an invitation to all printing and lithographic firms in the United States, which make a specialty of this class of work, to forward specimens of the same to the *Staats-Druckerei*, Vienna.

THE memorial stones of the new buildings of the Printers' Almshouses, at London, England, were laid on September 22, by the Baroness Burdett-Coutts and Mrs. W. H. Collingridge. The baroness is a liberal contributor to the charity, which is for the benefit of worn-out printers.

Written for THE INLAND PRINTER.

PRACTICAL TALKS ON PRESSWORK.

NO. VIII.—BY A PRESSMAN.

IN the October issue of THE INLAND PRINTER, C. P., Atlanta, Georgia, writes that whenever he puts on a heavy form on his two-revolution press the tympan seems to be subjected to a grinding process and breaks at the gripper edge. I should think, from the effect produced, that it is caused by wear in the journals of the cylinder shaft. While the cylinder is apparently riding snug on the bearers, really when it strikes the form it is lifted clear of them; this necessitates the carrying of more packing than should be used. It will readily be seen that every sheet that is placed on a tympan means an increase in the size of the circle described by the impression surface, and when that is greater than what will travel in exact unison with the surface of the form, grinding is sure to be the result.

Let him set his bearers eleven-twelfths of an inch high and a thickness of a thick sheet of paper over, and, getting the impression side of the cylinder down, let the cylinder down on the bearers fairly tight. Then test the journals by placing a lever in position under the cylinder at one end, and, getting sufficient force on it, endeavor to pry it up. If it responds to this, note how much space shows between the bearers and lower it down until it will not lift. Do the same on the opposite side of the press, repack the cylinder, and I think the trouble will have disappeared.

* * *

In a recent circular issued by a press manufacturer, the statement is made that owing to the fact of there being four tracks under the bed of their press, overlaying was unnecessary.

It seems strange that reputable business men should stoop so low as to deliberately make an assertion of this kind. They, as well as every pressman, know that there is no truth in it; that every form that goes on a cylinder press requires making ready if presentable printing is to be done. It may be that in calling attention to this I am filling a Don Quixote role—running a tilt against a windmill, as it were—but it is only as pressmen have the courage to speak out on this and kindred subjects that it will be possible for employers to purchase intelligently. Of course there are pressmen whose opinions

on presses, inks, etc., are almost, if not quite, worthless, yet when an employer secures a pressman who is intelligent enough to know his business and honest enough to regard his employer's interest, he should be consulted and his advice given proper consideration when purchases become necessary.

*
* *

Why will press manufacturers persist in placing distributing rollers at an acute angle? There are certainly better ways. Set in this manner, one portion of the roller receives the motion from the ink table before the rest, with the result that one end of each roller almost invariably has the face ground off it. It would seem that were the distributing rollers set at right angles with the frame of the press and provided with a vibrating attachment, either on the rollers themselves or on the riders, fully as good distribution could be obtained, the roller-maker would not be blamed for what is not his fault, and the pressman, being enabled to avoid the accumulation of dirt on the ink table, from the wear of the rollers, would be happy. Is not this a desirable result, messieurs the manufacturers?

*
* *

While manufacturers have been giving the greatest attention to the perfection of newspaper presses, they have, to a great extent, overlooked the necessity of increasing the speed of the book press. The time is coming, nay it is almost here, when a great part of the book printing will be done on web perfecting presses.

One of the main obstacles to the immediate use of such presses is the fact that the plates now in the possession of the publishers are flat. Either all such plates would have to be reproduced in a curved form, or some apparatus for curving the flat plates would need to be perfected. Of course, for short editions the labor of making ready on a web press would be too costly, but there are a large number of books published every year with an edition sufficiently large to justify the outlay. Indeed, the run might be lengthened in many cases by running a number of books together. This method, if properly developed, might result in doubling or quadrupling the number of impressions between each make-ready.

To the objection that may be urged that presswork of good quality will not be produced on web presses, it might be replied that such work *is* now produced. The text forms of the *Century* magazine are all printed on a web perfecting press, which turns out very good work and at an average speed of about twenty-five thousand perfected copies of a sixty-four page form daily. Of course, it requires a very skillful pressman to operate those presses on fine work, but when the demand for such men is made, no doubt they will be forthcoming. It will be well for all of us who are engaged in book-producing, both publishers, employing printers and pressmen, to keep our eyes open to the fact that we are living in a transition period, and that the methods which we look on today as being almost perfect, will appear to our successors, nay even to ourselves, some years hence

as being but very crude attempts to develop a science which is destined to revolutionize all other sciences.

Some of the web presses now built for bookwork involve the printing from stereotype plates of nearly the general appearance and quality of those of the ordinary daily newspaper. Such efforts are no better than wasted, as it has been demonstrated pretty conclusively that electrotype plates are far superior for good work, beside being cheaper in the end, on account of being more lasting. It were better, then, for manufacturers to direct their efforts along the line that has been proven to be that of evolution. It will save them much labor and loss.

The same rules that apply to packing the ordinary cylinder press for bookwork would necessarily apply to the web press employed on bookwork. Perfectly equal adjustment of the packing on both impression cylinders would be required in order to insure absolute register, as the least increase in the circumference of either would entail a greater speed of the web in traveling through the impression. The making ready, also, would be the same.

In order to use a more appropriate ink than can at present be safely used, a better distribution than any yet devised will have to be introduced; it must be equal to the breaking up of a stiff ink while traveling at a high rate of speed.

Another necessity for such work is a good method for avoiding offset. To succeed in this, I am convinced that the press builder and the ink maker must combine their efforts and work in unison with one another. When all—publisher, employer, artist, compositor, electrotyper, pressman, press, ink, roller and paper makers—combine their efforts, we will succeed in producing the best of work; but, I fear, not until then.

Written for THE INLAND PRINTER.

COMPENSATION FOR DISTRIBUTION.

BY DUNCAN F. YOUNG.

JUST why distribution is not separate from composition is not comprehensible to the thinking printer; but that it is a part of the piece-worker's day's work is an unfortunate circumstance. When and how this condition came to exist is not recorded, but that it was the result of false conceptions and erroneous ideas is very evident, for the feeling toward separating the two is gradually growing more widespread, and the effort only is required to make their distinguishment an accomplished fact.

Today, when printers good and true are walking the streets idle and others are working ten, twelve, and even fourteen hours a day, this change is plainly needed. This change is needed, not alone because there is an overplus of printers, but because we have printers in our unions of other nations—first-class printers in their own language, but probably incompetent in ours—who are thrown on English papers because they can secure no positions on papers of their own tongue, those possibly having gone out of existence, or the printers having been discharged on one or two of the numerous reasons

for discharge we know so well foremen avail themselves of; because we have printers grown old in the service, mayhap "too slow" to be suitable at "closing-up time" (each of the above being able to perform satisfactory work in that capacity); and further, because it would be but an act of justice, reducing the hours of work and tending to equalize employment.

Look at the morning paper printer. Alas, what a life! Between eleven and twelve o'clock in the morning he goes to the office, distributes three or four hours, returns home to dinner and goes back to the office between six and seven in the evening, finishing his work between half-past two and four in the morning. Is not he a subject of commiseration? What time has he to rest? What time has he to enjoy the advantages of society? A life of sameness, a perfect drudge is he. Then the printer on the evening paper: seven consecutive hours of composition, followed by three hours' distribution. "Ten hours in a printing office!" What a volume could be written on "Ten Hours in a Printing Office."

If composition and distribution are done immediately following each other, the work is entirely too great for one to follow continuously and maintain his health; and if the work is divided, as it is on morning papers, a man's life is given up wholly to work. Under such circumstances, what is left to encourage him to thrive and assist his fellow-men? What is left to urge the progress of a magnitudinous civilized world?

By separating composition and distribution printers will attain nothing but what carpenters, blacksmiths and painters already possess — the right to secure compensation for all work performed. I have heard an argument against this separation in a parallel with carpenters. An analysis of this, I opine, will disrupt this argument instantaneously: The tree is in the forest, the metal in the mine; the sawyer makes the lumber, the foundryman the type; the carpenter saws up his plank or scantling, the compositor sets his line; the carpenter nails on his weather-boarding, the compositor corrects his proof; and while the carpenter's work ends here the compositor, at present, has to distribute as much as he sets up. Through this line of reasoning we see that not even carpenters, whose work is perhaps the most diversified, perform the gratuitous work that printers do.

Conditions and circumstances, as well as justice, show us the demands of this change, and while it may be claimed by some that this would reduce the price of composition, that can be granted; but it must be remembered that the numberless successes of organized labor have demonstrated that wages regulate themselves, and even though this change did affect wages by reducing the amount of money received by regular case holders, it should not be forgotten that the small amount they lose is obtained by those now idle, who need it inexpressibly more than they do; and who can better withstand a minute financial denial than those customarily receiving a complement of money for household demands?

Written for THE INLAND PRINTER.

NOTES ON WOOD ENGRAVING.

NO. LXIII.—BY S. W. FALLIS.

IN the year 1829 John Andrews, an engraver on copper, a pupil of Bowen, joined the firm of Carter, Andrews & Co., then in business at Lancaster, Massachusetts, as printers and binders, and thus began an establishment for engraving and general bookwork. "Peter Parley" was then having an extensive circulation, the books all being more or less embellished with cuts. Hall went to work in this house, and Atherton, Mallory and Minot were taken as pupils, William Croome filling the position of designer; other draftsmen and engravers such as Nutting, O'Brien and Worcester were also employed. As many as fourteen engravers on wood and copper were at one time engaged, making a total of seventy hands in the employ of the firm in the various branches of the establishment, such as type-founders, stereotypers, printers, bookbinders, etc., until the establishment failed during a financial panic in 1833.

In 1834 Bowen, Hartwell & Crossman formed the "American Engraving and Printing Company," and afterward altered their title and obtained articles of incorporation as a joint stock company, under the name of the "Boston Bewick Company." Mallory, Croome and others joined them; they published the *American Magazine*, similar in character to the London *Penny Magazine*, of which two editions were at this time republished in America, one in New York from imported plates, and one in Boston from re-engraved cuts, by B. F. & J. J. Greenough.

The two volumes of the *American Magazine* contain about five hundred illustrations, all of which are coarsely executed. In 1836 the establishment was burned down and the company failed. This caused a general dispersion of the engravers, with new combinations and arrangements, and some moving elsewhere, while others abandoned the art entirely.

In 1829 Abraham J. Mason, a versatile engraver of London, came to New York, introduced by Lord Brougham to scientific and professional Americans. His work, though lacking the power of his master, Branston, was refined and attractive.

In 1830 the National Academy of Design paid him the compliment of electing him an associate, and afterward appointed him their professor of wood engraving, which, however, was not of very much importance. His delivery of a course of lectures on the art drew very meager audiences, although the subject was new and novel, there being at this time but six or seven engravers in New York. Mason, in his endeavors to establish a business of engraving, found so little employment, even with the assistance of bookstores and friends, he was unable to command sufficient income, and after a struggle in the art for ten years he returned to England in the spring of 1839.

The position accorded to Mason in the academy had a tendency to increase the interest in the art, yet

still the work offered was insufficient for even the few engaged in the art, and what was done was not of a very artistic nature.

T. W. Strong, the publisher, who began life as an engraver, tells some anecdotes showing the condition of the art at this early period.

On one occasion (he says) a man came all the way from St. Louis and stayed at the Astor House until his work (a show card or label for a new medicine) could be engraved, so he could take it home with him. Another man, having the drawing on the wood sent him for criticism and approval, inked it and ran it through the press, and was dumfounded to see the result, "a solid black print." And many other facts equally ridiculous were frequently met with by the early American engravers.

So limited was the demand for wood engraving down to 1839, that late in 1838, and on Mason's return to England, Dr. Anderson, Mr. Lansing and his son, Mr. Adams, B. F. Childs and R. N. White (who was also a good draftsman) were the only engravers in New York, with Bowen and his pupil Hartwell, in Boston, and Gilbert, in Philadelphia. The elder Lansing and Morgan were at this time withdrawing from the business. The younger Lansing then engraved only the large, coarse theater bills, using mahogany for this purpose. Joseph W. Morse, at that time with Strong, was the first who engraved these posters or large bills on pine with an open graver, about 1840, and Strong first produced them from designs by George Thomas, in combinations of colors. With the lapse of fifty years the crude poster engraving on pine has advanced hand in hand with the finer branches of the art, until the present era of poster engraving takes a high rank in artistic engraving, which the bill boards of all our great cities bear witness with their fine display of theatrical, circus and menagerie posters, printed in all the hues of the rainbow, and varying from one to fifty sheets (28 by 42) in size, engraved from drawings made by the most skillful draftsmen of the day, and engraved by engravers of keen comprehensibilities and refined artistic and mechanical skill.

(To be continued.)

Written for THE INLAND PRINTER.

THE FUTURE APPEARANCE OF PRINTED ENGLISH.

BY J. E. FOREMAN.

LANGUAGE, like all other things that are the servants of man, is continually changing. Old forms and expressions, like dead organisms, are disappearing, to be supplanted by new words or phrases suggested by the changed conditions of life, of business, of habits, or of amusements. Even from the hot-beds of crime and dissipation come words and phrases, doubtful in meaning as well as in morals; at first to be used only in the presence of men, but, gradually becoming accustomed to the usages of good society, they "assume a virtue if they have it not," and are soon a part of the spoken language of the day. Ere long they creep into the

current literature with quotation marks as an apology for their presence there. Some pass out of use again as mysteriously as they came, having lived, like the moth, but an ephemeral existence. Others remain to grace our language and our literature by a life of usefulness, doing honor to their humble birth and to the ones who first breathed into them the breath of life. Thus changes are wrought in the structure of a language, but that does not materially affect the appearance of printed English to the eye.

Another change, however, is going on that does affect that appearance, and which will probably in the future bring about greater changes than have been made for many years. Old forms will give way to the demands for convenience, and anything that will add to the profits of the employer, and the efficiency and rapidity of the workman, will soon find favor in the eyes of the master printers.

This change will consist in reducing the number of different widths of bodies and the casting of all, or nearly all, of the letters of the English alphabet upon the same size of body.

A step in this direction may be seen in what is called self-spacing type. "In a complete font of the old kind of body type there are about one hundred and ninety widths of bodies." In the new self-spacing type there are but eight. One of these is but a space, another a two em dash, leader or fist, thus leaving but six sizes of bodies for the alphabet in upper and lower case and italic. Now, cannot we easily imagine this number reduced by but few alterations to one or two sizes.

A font of typewriter, being cast upon but one size of body, is thus quite convenient, although by no means presenting a neat appearance. To cast all of the roman letters upon a single size of body, and still produce a neatly and attractively printed page, would require an alteration in some of the letters, reducing the widths of the letters *m*, *W*, etc., and increasing the widths of the *i*, *l*, *t*, etc.

When typesetting machines are a perfect success, as they soon will be, and when the book and news compositors are known only in history and tradition, the advantages of thus reducing the number of bodies of different widths to a few or a single standard will present themselves to practical printers. The cost of composition, which is at present a menace to the master printer's bank account, will be reduced enormously, and, even if the length of the full alphabet should be increased, when we take into consideration the simplicity and rapidity of proof corrections and alterations, must we not admit that the scheme is feasible and practicable?

One change or improvement brings about another, and the successive steps of progress make possible or require other changes to meet the altered conditions. Thus may the appearance of the printed page of the English language be changed; and, when we become accustomed to it, 'twill look as well as now.



By Moss Engraving Company, 535 Pearl street, New York.

READING BEFORE ANSWERING.

NEW FIXTURES FOR THE COMPOSING ROOM.

BY THEO. L. DE VINNE.

A NEW STAND.

THIS form of stand is the result of attempts to overcome certain difficulties encountered in trying to compose the Century "Dictionary." For this work the compositor was required to have before him or readily accessible: Brevier, upper and lower, 2 cases; brevier italic, 1 cap case; accents for brevier, 1 cap case; brevier antique, for side-heads, 1 job case; nonpareil, upper and lower, 2 cases; nonpareil italic, 1 cap case; accents, etc., for nonpareil, 1 cap case; nonpareil antique for sub-heads, 1 job case. The copy called for changes of cases so often that it was not practicable to have one or even a dozen common cases of antique or italic. Compositors working from common cases would interfere with each other; they would have to impatiently wait their turns; there would be just complaint at probable bad distribution, for which no one could be held responsible. It was decided that every compositor should have his own set of separate cases. Greek and Hebrew, rarely used, were to be the only cases in common. This decision made a new difficulty. Ten exposed cases would fill two sides of an alley. The space occupied by a double alley would take a great deal of room. Each compositor would want about sixty-seven square feet of floor space; twenty-five compositors, stone-men and makers-up, the galleys and chase rack, and proof presses and other equipments for the work, would be really huddled in a room of 2500 square feet. Many compositors would have to work in dim light, for not every one could have a separate window. Widely separated, they could not support or aid each other and the maker-up, as might be done if they were closer together. This would not do. The space was too valuable; the compositors would lose too much time by constant walking up and down an alley; they could not be readily directed by the foreman.

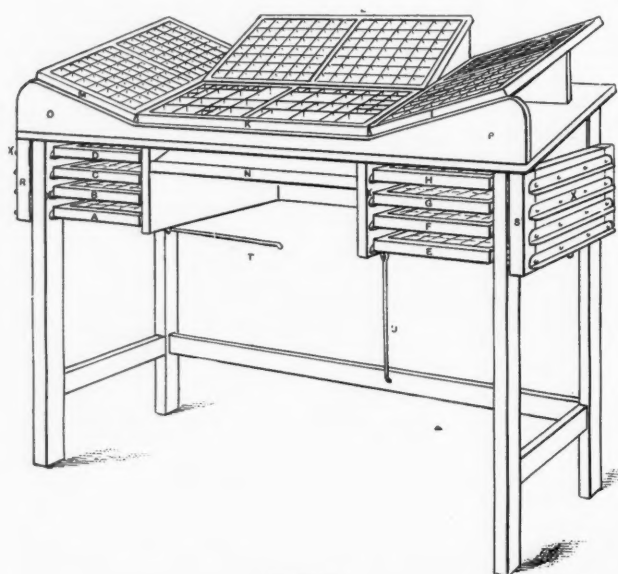


DIAGRAM 1.

A new form of composing stand, which permits the compositor to have ready access to more than eight hundred boxes. This diagram shows the cases in racks, out of use, with swinging side frame put back.

DIAGRAMS 1 AND 2, A and B, Cases for extra sorts; C, Nonpareil accents; D, Nonpareil antique; E, Brevier antique; F, Nonpareil roman upper; G, Nonpareil roman lower; H, Nonpareil italic; K and L, Brevier roman, upper and lower; M, Brevier accents; I, Brevier italic; N, Drawer, containing galley; O and P, Angled support for cases; R and S, Swinging frame with racks; T and U, Iron rods that hold the swinging side frame.

To put these ten cases, four on the top of a double stand and six in the rack below, would contract the space seriously, but this plan would increase and not lighten the work of the compositor. He would have to change his position with every

change in the style of type; he would frequently have to take down and put up cases.

Could not this be avoided? Could not more boxes be brought within easy reach of the compositor's arm? Could not words in italic or side-heads be set without taking down and putting up cases, or making a complete change of position?

The first step was to select the "rooker" case, 14 by 28 inches, smaller than the regular case, but large enough for a day's work on the sizes of brevier and nonpareil. The next was to

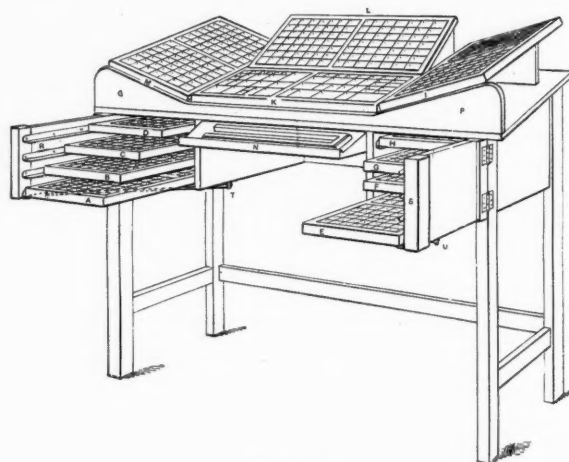


DIAGRAM 2.

This diagram shows the swinging side frames drawn out and locked, the under cases made accessible to the compositor, and the position of the galley under the frame.

put two more rooker cases at right angles on either side, tilted upward as shown in the diagrams. The compositor, who stands before the case in the usual position, can readily reach all the boxes of the four cases, except those in the extreme outermost corners. A long-armed compositor can reach all without even swaying his body. This arrangement provides for the brevier upper and lower in the usual position (K and L in the diagram), with the accents to the extreme left (M) and the italic to the extreme right (I).

The framework of the stand below the extreme right and left was utilized by constructing racks with cleats so that the cases least used could be put in sidewise, and yet be kept within easy reach. A swinging side frame, firmly hinged, was then attached on either side, with cleats parallel to those in the stand. This side frame is kept firmly in position by the swinging iron bar T. When this bar is locked, the cases in either side can be drawn out at full length, exposing every box to view and touch. The compositor is in the center of three sides of a small square, and can pick out any type he wants from about eight hundred boxes, without leaving his frame, and for most of them without change of position. When the lower cases in the side racks are not needed, the swinging side frame can be put back as shown in diagram 1. To prevent the cluttering up of stands, and to save needless travel, the galley is put on an inclined plane in a drawer under the roman case. When the compositor wishes to empty his stick, he pulls out the drawer, empties his stick, and then shoves in the drawer. It is entirely out of the way, and not as liable to accident as in the old position on an exposed stand.

Two of the job cases have been arranged for capitals to the left, and two, with capitals to the right. This is to keep the most used division of lower case nearest to reach on right and left hand sides.

The roman cases have all the spaces and en-quadrets directly under the compositor's hand. This arrangement is made by putting the en-quadret next to the three-to-em space box on the other side of the broad bar; and by putting the four and five-to-em space and hair-space next to the three-to-em space box. Not many other boxes have to be disturbed to so place these spaces. This arrangement saves time in spacing; it is an aid to better work and

is much approved by all compositors. The cost of these stands and cases is not much more than those of the old form. That they are much more economical in saving space and in giving greater ease in the management of work will be admitted by every one who sees them. Thirty compositors work in better light, more pleasantly and profitably to themselves, and more efficiently for the office in a space of 1000 square feet than they could do in 2500 square feet from cases laid out on the old plan.

This form of stand, which is not covered by any patent, is fully recommended to any printer who has work, like dictionaries or catalogues, which requires the frequent use of many styles of type.

A NEW CASE FOR QUADRATS AND SPACES.

Every printer who has many fonts of small display type in cabinet cases is annoyed by their lack of proper boxes for spaces and quadrats. The usual practice is to put spaces and quadrats in the two right hand corner boxes. It is not a good method. Too much time is lost in fumbling over the mixed spaces if there are any in case; the work of spacing is done in an inconvenient position. But the spaces wanted are too often absent, and drawer after drawer has to be pulled out before they are found. Many foremen refuse to allow the distribution of spaces and quadrats in cabinet cases. They require them to be put in the regular cases of text types, where they can be assorted properly. This is better practice, but it has this serious disadvantage: it compels the compositor who is hunting spaces from alley to alley to stop another workman at case while he is spacing out his line.

To prevent this I had made a little case which holds nothing but spaces and quadrats of the sizes that are most used. It can be

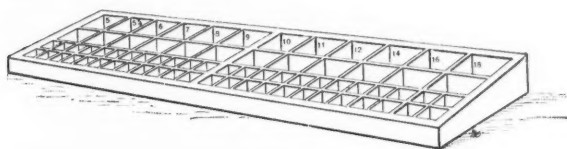


DIAGRAM 3.

readily put on the top of any broad cabinet case or can be made longer or shorter to hold more or less sizes of quadrats.

This case has twelve large divisions each of which contains quadrats and spaces for each size, from pearl to great primer, 5-point to 18-point. Each division is again subdivided into six boxes, thus providing a proper box for the two-em, one-em and en-quadrat, and the three-to-em, four-to-em, and thinner spaces. All are exposed, accessible, and at convenient height to the compositor, who can space or distribute without interfering with his mates. It prevents no small waste of time, and keeps these constantly needed sorts in the place where they are the most needed.

The boxes are big enough for larger sizes, but I prefer to keep quotations in still larger boxes at the sides of cases and stones.

A LEAD RACK.

This rack has been used, and is approved of, by several printers; but it is not, I believe, kept on sale by any printers' furnishing house. It deserves more publicity.

It is an oblong framework of pine, 26 inches wide, 48 inches long, 62 inches high, placed in the center of a room so as to be accessible on all sides. Made to hold a great weight in a small compass, it calls for a broad base and some unused space in the interior. As a further protection against toppling or bulging, the center is strengthened by a broad middle band. It is made to hold all needed sizes of leads, from 10 to 60 picas; smaller lengths are graduated by half picas or nonpareils, the larger sizes by full picas. Each size is kept apart in a tall compartment, which will take the width of one lead only. Each compartment has its depth made exactly the length of the lead it is intended for, as will be more plainly seen in the next illustration. All lengths of leads are flush or even with the face of the rack.

The compositor who seeks any size finds its length shown at a glance by a strip of lead, of right length, which is tacked on the side of each compartment.

If too long a lead is put in one of these compartments, it will stick out and show it is out of place; if too short a lead is put in, it will topple and spill the longer leads put above it.

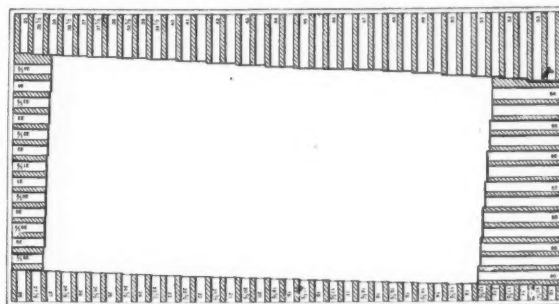


DIAGRAM 4.—LEAD RACK.

A sectional view, showing the provision made for one hundred different sizes of leads from 10 to 60 picas long.

In this rack the compartments are made for same length of leads below and above the cross-band, but they could be used for two thicknesses, like six-to-pica and four-to-pica.

A NEW FURNITURE CABINET.

In the ordinary book about one-half of the sheet printed on is devoted to print, and the other half to blanks and to margin. In ordinary jobwork the blanks are often twice and thrice as much as the print. Every printer understands this clearly, yet how few of us act on it. We buy types liberally, and furniture and blanking-out material sparingly. We grudge the cost. Typefounders, acting under general instructions from printers, furnish display fonts without quadrats and spaces. There seems to be a general belief that it is not really necessary to make a liberal provision of blanking-out material.

One reason why furniture is not more liberally bought is the fear that the compositor will waste it if he has an excess. So he will, if he is allowed or required to cut it, or if he is not provided with proper places to keep it in. In many offices all widths and lengths of furniture are thrown pell-mell into the drawer under the

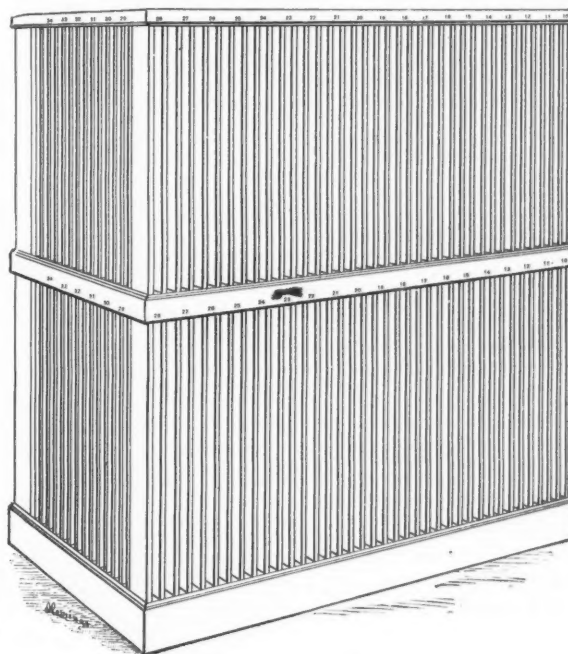


DIAGRAM 5.—LEAD RACK.

stone. Out of this chaos one never finds what is needed. The maker-up has to fudge by piecing unequal lengths and widths, and too often has to use the saw to cut down pieces over-long. The time and the material wasted by fudging for furniture are serious

losses in a composing-room. Bad workmanship is a common consequence. What is worst of all, the maker-up is encouraged in wasteful habits.

But it is of no advantage to buy furniture liberally unless it is cut to graduated lengths, and a proper place is made for every length. To keep everything in its place, it is necessary first to provide a place for everything. Even in a small office this provision must be made on a broad plan. Different lengths and widths should not be mixed, any more than different types should be mixed in a box. Each size should be kept apart, so that it can be selected without mistake, and all sizes should be readily accessible, and not liable to get in confusion. With this object in view, I submit, for the consideration of the typothetæ, a furniture cabinet which has been used in the composing room of the De Vinne Press with marked advantage. The general construction is but partially shown in the illustration. To make it accessible to all who work at the stone, it has been put under the stone.

This form of cabinet contains twenty-eight drawers; twelve on one side (not shown in cut), and sixteen on the other. The drawers are of unequal depth, to suit different lengths of furniture. Every length stands on its narrowest end; if too long a piece is put in,

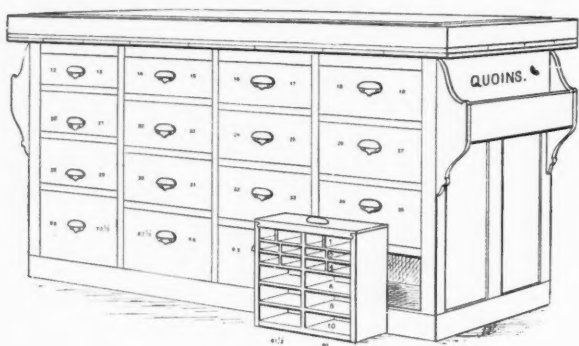


DIAGRAM 6.

A new form of furniture drawer, containing proper places for fifty-six lengths of furniture, from 12 to 70½ picas, and for six widths of each length. The up-turned drawer shows the divisions of drawer, and the places for each width.

the drawer cannot be shoved in; if too short, its shortness is at once detected. This simple device effectually prevents the mixing of lengths.

Each drawer is divided into two compartments of proximate sizes, like 12 and 13 ems pica, so that the compositor can select either length when the drawer is open. Each compartment contains longitudinal trays for six widths; nonpareil, pica, two-line, four-line, six-line and ten-line. The pulling-out and shoving-in of the drawer does not throw the standing pieces into confusion, even when the compartments are but half full. All pieces of furniture are neatly planed and squared, and have the numbers of their length in picas stamped in their ends.

These drawers contain sixty lengths of furniture: beginning with 12 picas, advancing by one pica up to 60 picas, and from 61½ to 70½ picas. Properly numbered on the outside, the compositor who picks up an odd piece on the stone, knows at once in what drawer it belongs. The graduation of one pica each, from 12 to 60 picas, is found close enough for all purposes. No one has occasion to use a saw, for exact furniture is always at hand, and the pieces can be combined for lengths beyond 70½ picas. They are largely used, not only for jobwork, but as head bolts and gutter-pieces in book forms and for the blanking-out of open forms.

The cost of the stone, with cabinet and drawers, was \$137.00; the cost of filling the drawers full of furniture, accurately cut and properly numbered, was \$87.13; in all \$224.13. The cost may seem large, but we should have spent more than twice this sum in wasted labor and material if the cabinet had not been in the office. Accurately cut and accessible furniture enables us to get more exactness and blanks and margins, and quicker and neater performance in making-up and stone-work. The cabinet saves a great deal of room. I do not think it possible to put more useful

furniture in smaller compass or in a more accessible place. It is not patented. Any one can make it.

As we do not print posters, I have made no provision for lengths beyond 70½ picas. A full assortment from 12 to 36 inches would call for much more space and more material. I would recommend a graduation by an advance of 2 picas up to 24 inches and of 3 picas beyond.

I do not favor any plan of case which has furniture lying flatwise, or which compels it to be shoved in a broad pigeon-hole. This invites disorder. I prefer that all furniture shall stand on its narrow end, and that it be kept in drawers which can be pulled out. In offices that are crowded, where space has to be economized, the unused space below the ordinary case rack could be utilized where it has an exposure on the side or back. But the best place of all for the shorter lengths is under the stone where the material is most needed.

JAMES WATT THE INVENTOR OF THE LETTER COPYING PRESS.

In his recent inaugural address before the University of Glasgow, Professor Archibald Barr, after speaking of Watt's steam engine discoveries, says:

Watt's other inventions are too numerous to mention, and most of them—such as the parallel motion, the governor, and the steam engine indicator—are well known to have come from him. But the very multitude of his inventions makes his name to be little associated with some of his most fruitful works. Had he made no other invention, or had he been of a more self-assertive disposition, his name would probably have become known wherever business is conducted, in connection with his invention of the method, still almost universally in use, of copying letters by means of the copying press.

It would seem to be the common fate of all great and novel inventions to raise a storm of opposition from those whom they are most calculated to benefit. Dudley's invention of the process of smelting iron by means of coal instead of charcoal brought him only persecution from the iron masters and the destruction of his works by rioters at their instigation. The steel makers of Sheffield attempted to get the government to prohibit Huntsman from working his great invention—the cast steel process—and nearly succeeded in driving the cutlery trade out of their own hands and out of Sheffield. David Mushet's discovery that the "wild coals" were ironstones of great value excited for years a strong prejudice against him in the minds of the iron masters of Scotland, who have since made not only their own fortunes, but in great measure the Scotland of to-day, through the working of those blackband ores. Neilson's invaluable invention of the hot blast for smelting furnaces was not only ridiculed by the iron masters, but so stoutly resisted that for years he was unable to get it even tried on a practical scale. So again the landed proprietors, who had perhaps most to gain from the opening up of communications through the country, strongly opposed the early railway projects. They supposed that they were to be reduced to beggary by the "infernal railroads," as one landowner called them, declaring that he "would rather meet a highwayman, or see a burglar on his premises, than an engineer!" Many more such instances might be quoted.

We need not, therefore, be surprised to find that Watt's copying process, though brought out practically in its present state of perfection, found little favor at first with many business men; but it is curious now, after the invention has for more than one hundred years been almost indispensable to the class of men who then resented its introduction, to read of the bitterness of the opposition which it met with. The fear that "it would lead to the increase of forgery" ran so high that on one occasion when Smeaton and Boulton (Watt's partner) were sitting in a London coffee house, they heard a gentleman exclaiming against the copying machine, and "wishing the inventor was hanged and the machines all burnt." No one could attempt to estimate the value to the world of this single invention, and still comparatively few people now know to whose labors and knowledge they owe the boon.



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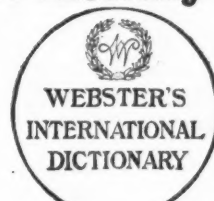
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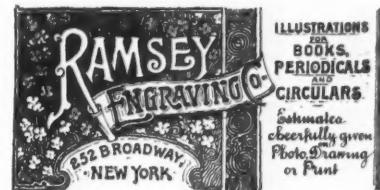
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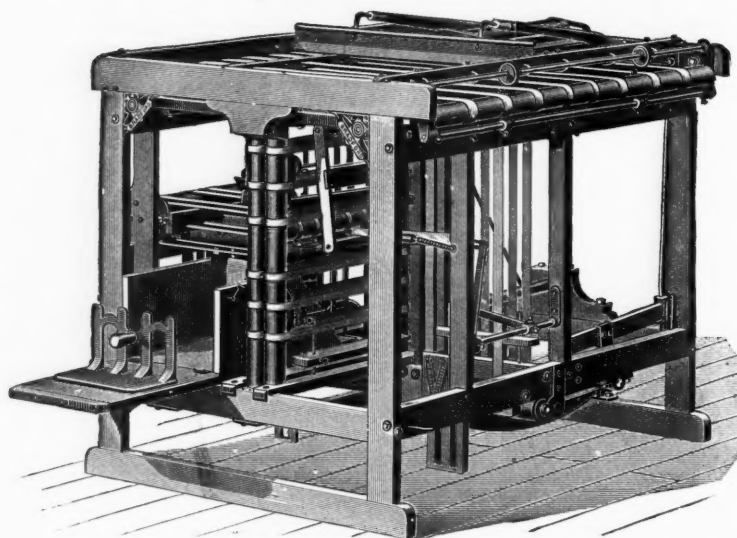
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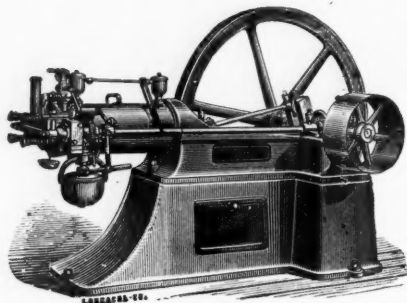
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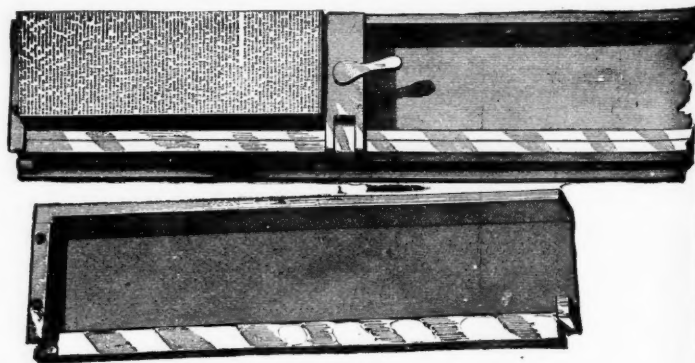
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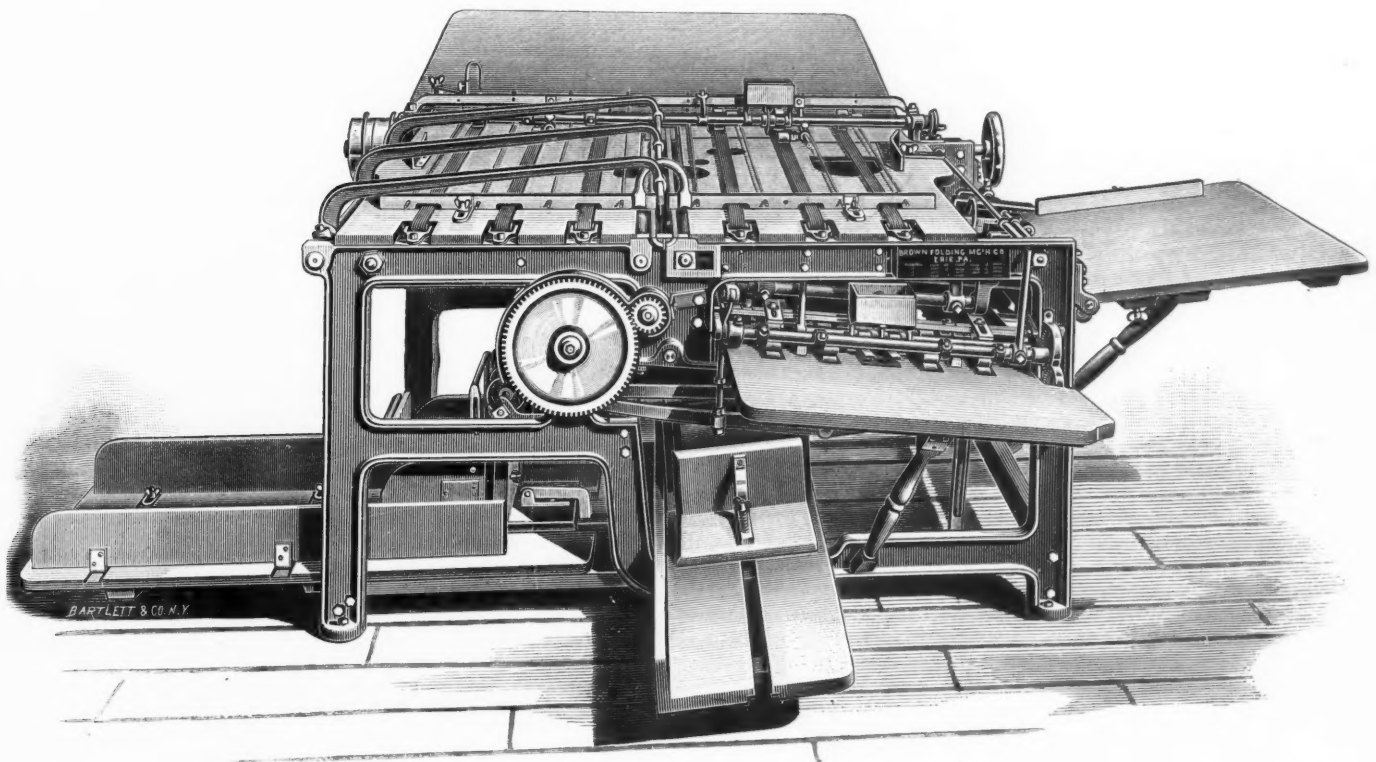
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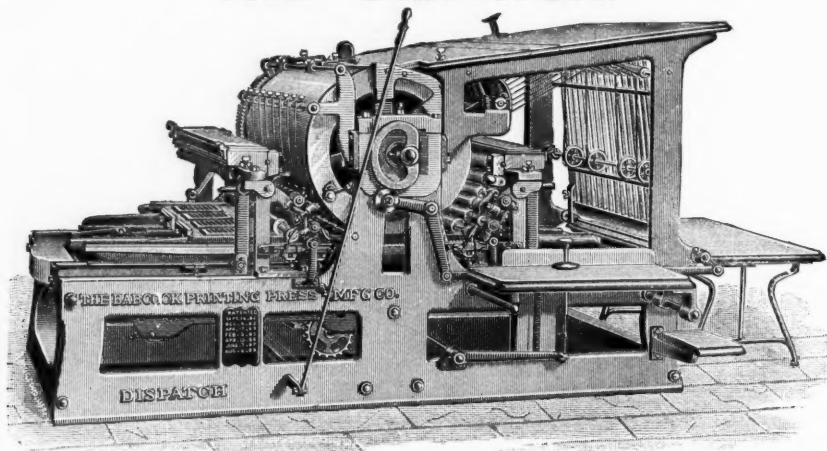
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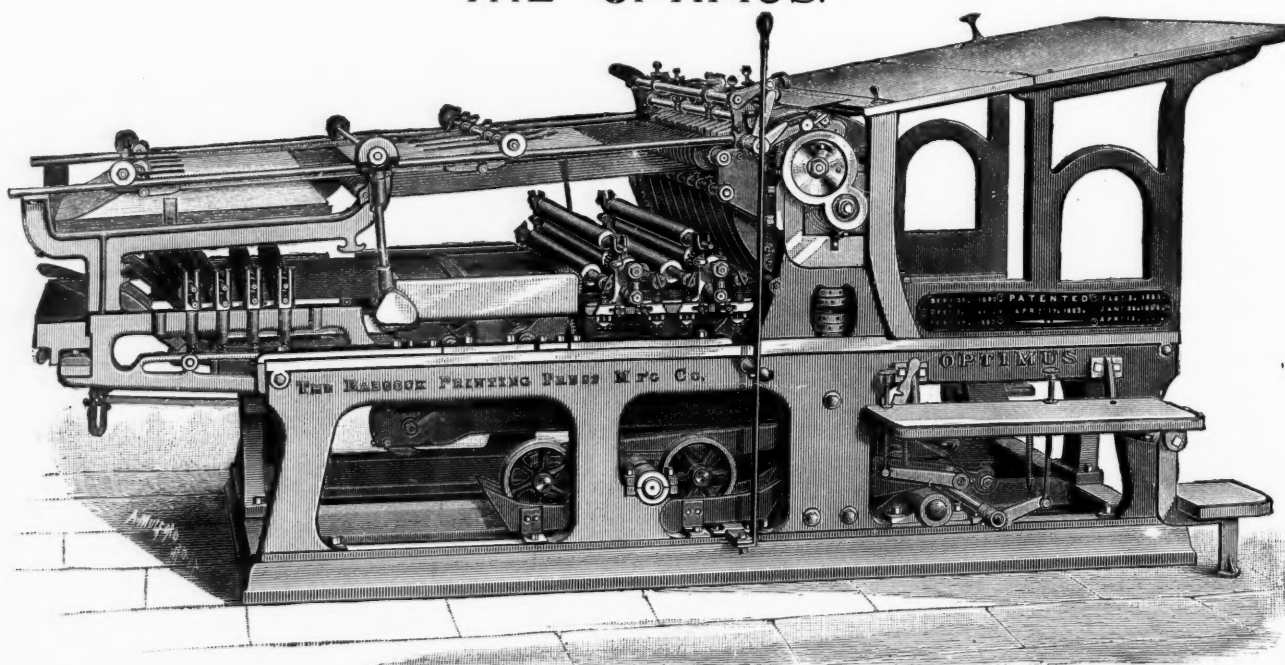
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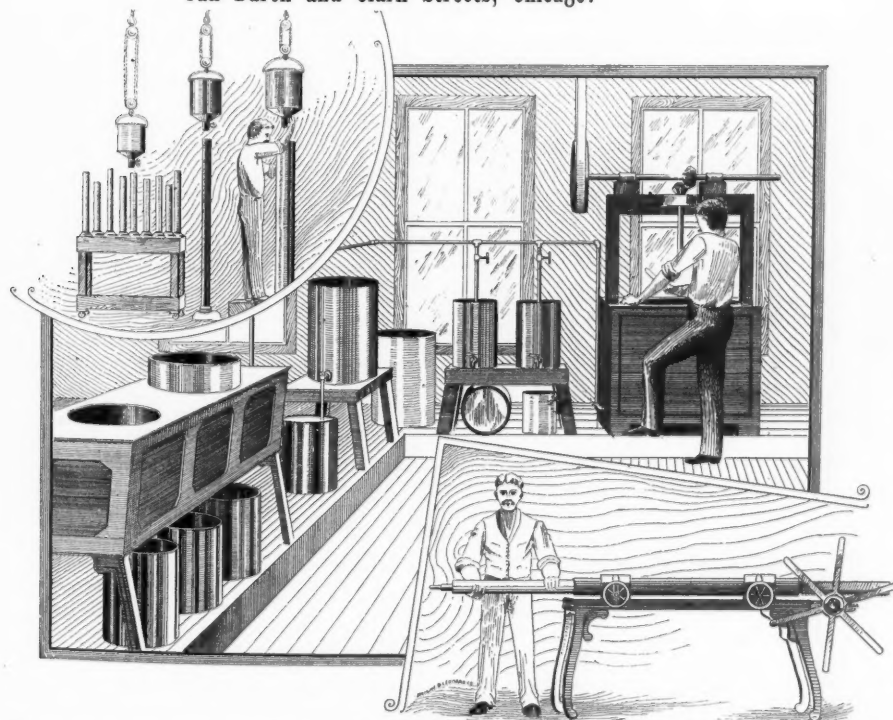
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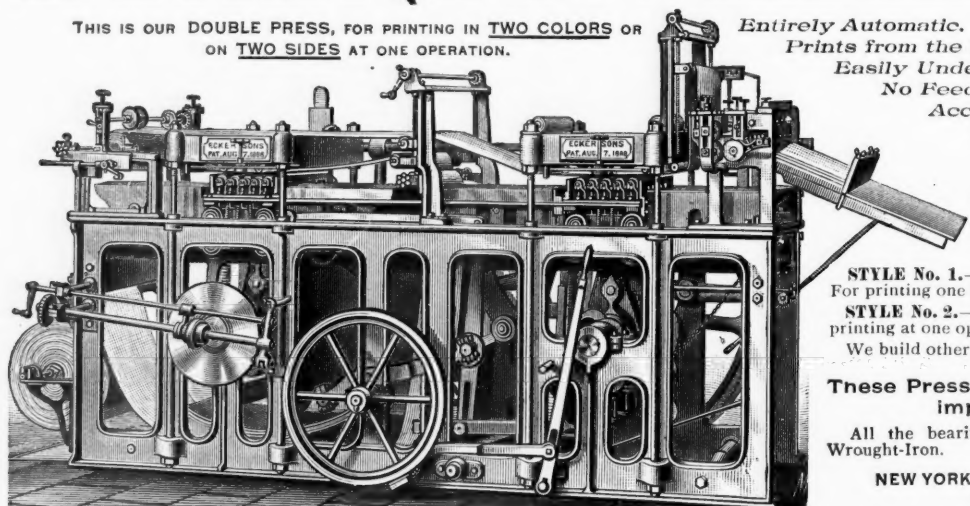
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While our columns are always open for the discussion of any relevant subjects, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore our correspondents will please give names—not for publication, if they desire to remain incog., but as a guarantee of good faith.

A WORD WITH CORRESPONDENTS.

We hope our valued corps of correspondents will not take offense when we ask them to **BOIL DOWN** their effusions in future as much as possible. We are very glad to hear from every section of the country, but our correspondence feature has assumed such proportions that it is impossible to publish all that is sent us. Friends, be brief and to the point, and **THE INLAND PRINTER** readers will think all the more of your contributions for their being so.

THE UNIVERSAL IS NOT THE COLT'S ARMORY PRESS.

To the Editor:

CHICAGO, November 4, 1890.

I frequently see reference to the Universal press made by your correspondents, who invariably speak of it as a good, but a slow press, conveying the impression that it is not adapted to any other than special lines of work in consequence. What they say about the Universal press I do not controvert, but such references are somewhat misleading because the new Colt's Armory press is often spoken of as a Universal, although an entirely different machine. Many printers draw the idea, from reading such references, that the Colt's Armory press is about the same as the Universal. I have often had to correct this impression by showing the difference between the two presses. What I wish particularly to call the attention of printers to is, that the Universal is a separate and distinct press from the Colt's Armory, and ought not in any degree whatever to be confounded with it in the matter of speed. The Colt's Armory press is not subject to any of the faults charged against the Universal, although built by the same company that formerly built the Universal, and it ought not to be classed as a slow press, because in its recently improved shape it is just as fast as any of them.

Yours truly, J. O. SPENCER.

FROM PHILADELPHIA.

To the Editor:

PHILADELPHIA, Pa., November 2, 1890.

Business in printerdom seems to be fairly good. At this season of the year seed catalogues and annuals of various kinds, piled upon the regular run of work, conspire to create a demand for more presses and pressmen. Messrs. Dando & Co. will add two Campbells; Rodgers Company will add two Cottrells, I believe; Fell & Co. a Potter. The Keystone has added a Cottrell, and several other places, whose names I have forgotten, have or will shortly add one or two presses each, of various makes. In several instances the addition of cylinder presses means the "firing out" of Adams' presses. The *Evening Item*, claiming a circulation of 170,000 copies per day, has ordered four of R. Hoe & Co's perfecting presses. I hear that the *Inquirer* will shortly place in its establishment seven typesetting machines. The apparent success of these latter machines portends a gloomy outlook for men who can only "stick type." For good, artistic job compositors, though, there will always be a demand, as it is not possible that a machine can be invented to walk around the composing room and pick out "sorts" and twist rules and justify the same in proper shape. However, these things generally adjust themselves. The pressmen had a somewhat similar experience of late years, when the self-feeding perfecting press took the place of the four, six and eight cylinder presses; also the Adams pressmen, as the continued replacing of these presses by the cylinder in book and job work will testify. We notice an increasing demand for enamel or coated paper in the printing of periodicals, et-

Happy the ink man who makes an ink that won't "peel or set-off" on the same. Happy also the pressman who uses such an ink. Pressmen are anxiously waiting the issuance of their organ, which, in addition to **THE INLAND PRINTER**, ought to be in the hands of every one employed in the pressroom—**THE INLAND PRINTER** to instruct and benefit technically, and the organ of the branch to keep them posted regarding the doings of officers, etc.

C. W. M.

FROM ATLANTA.

To the Editor:

ATLANTA, Ga., October 19, 1890.

THE INLAND PRINTER has had very little news from Atlanta for some time. It is surprising, indeed, to see so little interest taken in giving the news from Atlanta to its readers. A city like this, with a population of 65,000, and a flourishing typographical union with 142 members in good standing, should never fail to have a letter in your valuable and widely circulated journal.

Atlanta is growing rapidly, and is the principal city in this section of the South.

The International Typographical Union convention, which met here last June, showed the necessity of the organization of labor, and through the full reports of the convention and the prominence of the reports given by that much read evening daily paper, the *Atlanta Journal*, much good has been done. The *Journal* is a comparatively young paper, but is the leading daily in Georgia, and, I might say, the whole South. It is strictly union, as is shown by the following letter, which is clipped from its issue of Friday, June 13, 1890, and which was read at the banquet given to the International Typographical Union convention at the Kimball House:

Mr. James G. Woodward: ST. SIMON'S ISLAND, Ga., June 11, 1890.

DEAR SIR,—I came here Sunday on account of sickness in my family. Our arrangements were made to start home this evening. A heavy storm has come up. I cannot take my family out and I cannot leave them.

It is a source of very great regret to me that the fact above stated prevents my being with you tomorrow. I am thoroughly convinced that the organization of labor into unions like that which exists among the printers is a great benefit to those connected with them, and at the same time a source of profit to those by whom they are employed.

When myself and associates purchased the *Atlanta Journal* we at once determined that we wished a union office of printers, and, after three years of experience, I take pleasure, as president of the company and its largest stockholder, to bear testimony to benefits which we as proprietors have received from the capacity and reliability of these members of your union.

I would not, as a printer, remain out of the union; I would not, as a proprietor, consent to allow my composing room handled by "rats."

Again regretting that I cannot be with you, with sincere wishes for the growth of your order, I remain yours truly,

HOKE SMITH.

This letter is worthy of thought, and should be the opinion of every newspaper proprietor. The *Journal* recently gave in its columns a full description of the Printers' Home.

Inclosed you will find \$2 for renewal of my subscription to **THE INLAND PRINTER**. I would not be without it for five times the price.

S. M. W.

RECIPE FOR A TABBING COMPOUND.

To the Editor:

SALT LAKE CITY, October 30, 1890.

Having seen no communication from this place recently, I take the liberty of writing a letter, which, I trust, will be of some interest to some of your readers at least.

Trade here is fairly good, and a typothetæ would do much to improve it, for there is too much cut-throat work being done here when there is no occasion for it.

The "amateur" has bobbed up serenely in all his amateurish glee, but, contrary to his usually brilliant instinct, he demands higher prices and (what is more) gets higher prices for his work than the legitimate offices. I inclose a few samples of his work; he is an artist.

I have seen in your columns from time to time recipes for tabbing compounds. Here is one which is flexible, good, and what is more, is almost inexpensive: Strip a couple of worn-out rollers and remelt the composition; add to it one-third of previously dissolved white glue and about 10 cents worth of glycerine;

let it boil until of the consistency of binder's glue, and apply one coat to small work and two coats to such work as letterheads or work which receives rough usage; the composition can be made any color desired by the addition of any aniline dye. The pad I send was made last July, and is as flexible now as two hours after it was applied.

It will cost about 50 cents to make six to ten pounds of a composition that if put on the market would readily fetch 40 cents a pound.

Would you kindly inform me through your columns if the new composing stick described by Mr. George F. Turner in the March issue is on the market yet; also the price of same. ELM.

FROM DETROIT.

To the Editor: DETROIT, Mich., November 8, 1890.

Death has again invaded the ranks of No. 18 and called three members to their final rest. On November 2 H. Joseph Machris, one of its oldest and most respected members, died after an illness of only twenty-nine days. Mr. Machris was for many years foreman of the job department of the Free Press Printing Company. He was born in Detroit in 1842. In 1857 he entered the job department as an apprentice, and with the exception of a few years he was in charge of the details of the job department. Mr. Machris was thoroughly modest and unassuming and universally esteemed by all who had the pleasure of his acquaintance. He was thoroughly posted in every detail of the business, and was classed as one of the best in the city in the printing trade. Integrity, devotion and faithfulness were eminently characteristic of the man, and his memory will be long cherished by his many friends and co-workers in the craft. He leaves a wife and family. His age was forty-eight years and six months. His funeral was largely attended, the entire force in the job, book and press departments accompanying the remains to their last resting place. His co-workers, as a mark of esteem, had one of the finest floral emblems ever seen made in the shape of a pillow, arch and cross, with the initials "H. J. M." in the center.

Ernest J. Petreguinn, aged twenty-eight years, employed by the W. Graham Printing Company, died on November 1.

Silas Blodgett, for a number of years a frameholder on the *Tribune*, died on November 4, aged fifty-six years.

Members of the craft in this city had a hand in the political campaign just closed, but they were not all successful in their aspirations. A. H. Raynor, of the firm of Raynor & Taylor, ran for alderman, and would have proved a valuable member in Detroit's council, but was defeated. Frank J. C. Ellis ran for the legislature on the republican ticket and was elected. Charles O. Bryce ran on the industrial ticket for the legislature and William E. Thornton for congress. Caleb S. Pitkin was a candidate for congress on the prohibition ticket. Judge J. Logan Chipman, the present member of this district, was elected for a third term. Mr. Chipman's friends among the printing fraternity are numerous, and on several occasions he has proved not only their friend, but the friend of the workingmen generally.

The American Federation of Labor which meets in this city December, may rest assured that they will be met with a general good reception. The committee of arrangements is working industriously to make their sojourn in this city an agreeable and pleasant one.

The *Abend Post*, the leading German daily of this city, will soon move into its new building on Miami avenue. It will follow the example set by the English dailies, and will have a fast press and stereotyping process. They will have a handsome and commodious office.

The "Journal Year Book," published by the Detroit Journal Company, presented to the readers of the *Journal*, will surpass any of its predecessors. The illustrations will be by the half-tone process, and its general appearance will be a credit to the art of printing.

There are now in this city 69 publications, of which 9 are dailies, 34 weekly, 2 semi-weekly, 18 monthly, 4 semi-monthly,

1 bi-monthly, 2 quarterly and 1 is annual; in the English language, 50; German, 17; Polish, 2.

Detroit now has about sixty book and job offices, the most of which are classed as union offices.

Frank A. Reed and Charles H. DeMaria, both active members of No. 18, have opened an office as book and commercial printers at 58 Griswold street. Both are ambitious young men and it is hoped that they will succeed.

The *Evening Times*, the latest 1 cent daily in this city, is getting along nicely. Its typographical appearance is neat, and it is set in brevier and nonpareil. It is also getting its share of advertising from Detroit merchants.

Both the *Journal* and *News* have, of late, been issuing double sheets on account of the pressure on their advertising columns.

The *Free Press* has lately added a third press with modern improvements. It will shortly appear in a new dress.

Joseph M. Berg has been appointed foreman in the jobroom of the Free Press Printing Company, to succeed the late H. Joseph Machris.

John E. S. Phelps, formerly proofreader on the *Journal*, is publishing the Niles (Mich.) *Democrat*.

The state of trade has been quite good, but there are also a sufficient number of printers in the city to do all the work.

P. A. L.

FROM THE CAPITAL OF ARGENTINA.

To the Editor: BUENOS AIRES, October 1, 1890.

In spite of the great slackness here now in the printing business (and in others as well), the great establishment well known as the "Compania Sud Americana de Billites de Banco"—South American Bank Note Company—lately removed its plant of machinery from the calle San Martin to larger and more commodious premises at calle Balcarce and Chile, where some two to three hundred men and boys are employed. This company is about the only one (with exception of Messrs. Kidd & Co., limited) in Buenos Aires where everything to do with the named trade besides engraving, coloring, gilding and all work of art is turned out, which would really surprise the "Yankees" to look at. Bear in mind that such work can only be expected of those two heretofore mentioned houses. The former firm has its escritorio (office) at calle San Martin 136.

Jacobo Peuser, large printer and stationer, has opened a new printing office in calle Defensa, between Industria and Alegria. This same firm will shortly be removing their stationery business from calle San Martin 152, to the same street at the corner of Cangallo (a few doors lower down) into the new premises that have been built for the evening daily newspaper, *El Diario*, which is expected will also shortly move to these new quarters from its present abode at calle Bolivar 172. Mr. Peuser has also a branch at La Plata, capital of the province of Buenos Aires. Messrs. Alemann, Herpig & Riesen have opened an office in San Martin 284, where orders can be received for all kinds of printing work. This will also be the administration office of the *Argentinisches Wochen and Tageblatt*.

Messrs. Russell & Co. have opened a first-class blank-book manufactory at 191 calle 25 de Mayo, filled with machinery of the latest type, where, beside this specialty, printing, bookbinding and engraving is undertaken in all branches.

Printers may read the above enticing notices and think that trade must be brisk in the Argentine capital; it appears so, but were they to come here just now, they would have it to repent. This is given as a "timely warning" to journeymen or others who might be contemplating a passage across to this side. Remember, there are common printers, pressmen and "devils" in this city at a discount like in any other large town, but good mechanical and technical men can generally "hook-on" to a place at a good monthly salary, providing they are steady, without much trouble.

The American newspaper, the Buenos Aires *Herald*, with office in the calle Cuyo 488, turned its fifteenth year of existence

on the 15th of September last. This paper (there are only two) comes second in circulation, while the *Standard*, published by the brothers Mulhall, has been thirty years in existence, but notwithstanding the age and circulation of this paper, which is a great "turncoat" (having many opinions), and a good percentage of "hog-wash" every day in its columns, it is able to charge about just *double* for insertion of advertisements in it that the *Herald* does. Both are sold for 10 cents a copy, or, say 5 cents in your currency.

Santiago Browne, of calle Cuyo 444, has opened new premises for all kinds of printing work which can be done in English or Spanish, being a small establishment, but always with plenty to do; his prices are without competition.

It will not be outside to pass a note upon the scarcity, in this city and the one at the mouth of the river on which this one stands—Montevideo—of trade journals. During some two and a half years in the River Plata I have not come across, or known there to appear, more than *one* really thorough trade organ, but only a few musical and military reviews, with also two or three monthly periodicals on the export and imports of the country, or better called "sheets of figures," that are no more use to the working mechanic or printer than a milliner's journal would be to them.

Oh, by the way! there is that important milliner's paper, appearing under the name of *La Elegancia*; and now what used to be the only trade periodical, *El Poligrafo*, in the interest of Gutenberg's disciples, has ceased to appear since December, 1889.

F. W. N. L.

FROM PITTSBURGH.

To the Editor: PITTSBURGH, Pa., November 9, 1890.

There is quite a tempest in a teapot blowing in this city at the present writing. It is all about the six-day law and the penalties that were imposed for its violation. The compositors on the *Leader* and the *Press*, which run six evening and a Sunday edition, object to being placed in the same category as the printers on the seven-day morning papers. They claim a man can make more money working six days on a morning paper than he can by working seven days on an afternoon paper that runs a Sunday edition.

There are more than six hundred members in No. 7, but when the penalty was fixed for violation of the six-day law there were only forty-five members present. It is said the meeting had been prolonged for the express purpose of tiring out the opponents of the law.

The great diversity of opinion on the interpretation of the law is another source of trouble. Some hold the opinion that, if a man selects a day to give up his cases, even if it is the first day of the week, and cannot find a sub, he is released from his obligation. Others claim he is bound to give a sub a day's work any time after that, if he can find one. A very strict interpretation of the law is made by a chairman of one of the afternoon papers. He says if a compositor works six days with the intention of giving up his cases on Saturday night, and cannot find a sub on that night, he will be fined.

President Plank, of the International Typographical Union, was called to this city a short time ago to settle some trouble between the proprietors and the foremen in connection with the six-day law. The matter was referred to the district organizer.

The prospective *Sun* was expected to shine on October 15, but thus far has not made its appearance. It is understood that Senator Quay is at the back of this paper, and the result of last Tuesday's election may have something to do with the delay, as it is well known that Senator Quay has had control of the republican party in this state for the past two years. At the gubernatorial convention some months ago he insisted on putting a candidate of his own choosing before the people. As a consequence there was a split in the party, and the democratic candidate was elected governor last Tuesday in the face of an overwhelming natural republican majority. Some people think on this account that the *Sun* will never be issued. However, the presses are in the building

and the force has been engaged, so it would seem that there is no credence to be placed in that rumor, and the paper may be expected to appear about December 1.

In connection with this, it might be remarked that there is a big field for another first-class paper in this city, as we have but the one good paper, the *Dispatch*. The other papers seem to be run for revenue, regardless of what is published in the paper. The *Post* and *Commercial Gazette* are so blindly partisan that the editors do not seem to be able to discern the true side of the news. Not much good, and perhaps a great deal of bad, might be said of the other five papers in the city.

MEMO.

FROM TORONTO.

To the Editor: TORONTO, Ont., November 4, 1890.

During the past month trade has not been as active as could reasonably be expected at this time of the year, many typos having nothing to do; but, as the printing of the city directory will soon give employment to a considerable number, together with the annual rush of work at Warwick & Sons, in consequence of the parliamentary sessions, we expect a better "state of trade" before long, but not enough to warrant an influx of visiting printers. In connection with the parliamentary printing referred to, I hear considerable discussion as to the prospects of the Ontario legislature inaugurating a printing bureau, such as the Dominion government has. I see no valid reason why it should not. There certainly must be a profit from this work to the contractors who now do it, and as the people are the ones who pay this profit, through the government, why not have the printing done by the government, thus saving the contractor's profit to the people? The public school books could, also, be printed in the bureau, and as compulsory education, together with the distribution of free school books to the children, is receiving considerable discussion in our press and among labor bodies, the enlarged editions thus necessitated could be more cheaply published by the bureau than by the present mode. I see the Quebec Trades and Labor Council has requested the Quebec provincial government to adopt the bureau system. The question is certainly worthy of due consideration.

The *Hamilton Spectator* has ceased publishing a morning edition, and that city has now three 1-cent evening papers and no morning paper. The principal cause of such change is the overbearing competition it had with our daily papers.

Mr. Henry Hough, or "Harry," as he is called by those who know him best, who ran the *Cobourg World* for twenty-one years, and who more recently was connected with the management of *Grip*, has taken the place of Mr. Brownscombe in the late firm of Newsome & Brownscombe, lithographers, Wellington street. "Harry" always has a smile for his many friends, and we wish him every success in his new field.

A rather peculiar libel suit is now engaging the attention of our courts. It is brought by one Græme against the *Globe* for \$20,000 for using his name in connection with the *Globe's* supposed "confessions and admissions" of Birchall, the murderer of Benwell, whose hanging will likely take place ere this reaches your readers. The *Globe* claims that the man referred to in their article is not Græme, but another, named Graham.

The libel case of the *Mail vs. the Empire* was again adjourned at the recent sessions. This, also, is of a somewhat peculiar nature. The *Empire* published several articles charging the *Mail* with disloyalty in promulgating schemes, in concert with certain Washington politicians, whereby Canada would be annexed to the United States. The public are evincing considerable interest in the case.

Mr. James Fulton, who had been a member of No. 91 for many years, died on October 18, leaving a wife and family to mourn their loss. He served his time in the old *Globe* office.

In consequence of the meeting of delegates I spoke of last month, an Eight Hour League was formed at their meeting on October 31. The objects of the league are to educate the public to the advantages of a shorter day's work, and to use such other

means as will bring about such a state of affairs, to which end they will depend largely on the dissemination of proper literature. While strongly advocating persistent activity, I hope this body will use all due moderation in their proceedings while advancing this excellent cause. We must remember that there are two sides to this question, and that the arguments that will be brought forward by the other side are not to be pooh-poohed, but must be met in a fair, argumentative manner.

No. 91 has now 509 members on the roll, with only six in arrears, which is a very good record, and throws credit on our financial secretary.

JIM DEE.

FROM PHILADELPHIA.

To the Editor: PHILADELPHIA, Pa., November 6, 1890.

Printers have perhaps for years not been as busy as they are at this time, yet there are a few concerns running around in search of a little more work. Just enough to keep them nicely crowded. This activity is general in all branches of printing. Little and big job offices are crowded with work and prices have been quietly advanced; so quietly that customers either don't notice it or don't care. The latter is more likely to be the case. One concern yesterday refused an order for 2,500,000 impressions. Other big concerns tell me they have had to refuse most tempting jobs, that mean long steady runs. One concern, Rodgers', 54 North Sixth street, are this week putting in three new 36 by 54 cylinders, and they tell me they have had enough work offered them within a month to keep fourteen of them going; as it is they and several other big concerns have been running fourteen hours a day and still have customers wanting to know why they don't get their work.

The newspaper people are also doing well. I have forgotten or lost track of how many Hoe presses have gone in this fall. I know the *Item* has just put in two or three, to give an hourly output of 500,000 copies. That little paper has a way of creeping up that is surprising to some of the more dignified ones. If a dastardly murder is committed in the southwest corner of Texas, it has the woodcut of the murderer on a galley five minutes after the details are scissored out of the exchange. Let Edison beat that if he can. The *News* has begun to kick a little and is pulling up. Its kicks are mostly at Quay, our political boss, but it has some occasional good things in it. The *Inquirer* got sued (political libel) and is booming along into a big circulation. The *Record* is keeping all others at its heels, under most excellent management. The *Times* is still prophesying what never happens, under the prophetic leadership of Colonel McClure. Its "annex" is a couple dozen times bigger than the original, and is the finest printing house in the city for equipments, light, etc. The old *Ledger* is voluminous, dignified, methodical and suits its clientage. All of our dailies are making money and make less room for New York dailies than they used to. Their staffs are better, higher salaries are paid, good, energetic fellows are promoted, and a spirit of excellence begins to pervade.

The publishing houses, those concerns that get out big books, cyclopedias, medical, law, theological and other dry books that people buy and poke away in big book cases, are all busy, very busy, and several of them have been putting in new machinery and presses and otherwise enlarging their capacity. The bible houses are busy and the album manufacturers have their hands full. The theological publication houses report a great distribution of that sort of literature, and judging from the calls for printers it must be true.

We do not meet with dullness anywhere, except the few who lag behind in the race. The binderies are calling for more help, the blank-book manufacturers are all working fifty-four hours per week, and the paper mills are not able to stop long enough for repairs. What is the cause of it all, the McKinley Bill? No; nothing of the sort. There is a steady growth in business. One peculiarity is to be noticed in the amount of work that of late has been coming here from New York—just why, no one knows. One of our weeklies gives its jobwork out in one hundred thousand

lots. Its circulation is 700,000. It is a nice plum for pressmen and paper makers. No new papers have been started lately. None dare start. Trade journalism has several creditable representatives, some few of them superb in their getting up and finish, really artistic—for Philadelphia. The basis of this excellence is a heavy advertising patronage from manufacturing interests.

The compositors are holding to their organizations with fidelity, which many workmen might safely emulate. The fact that there is not likely to be any occasion for a strike for the next twelve or twenty-four months does not dull interest in the union or its meetings. They keep the machine in order and ready to use, and hence there is less occasion for its use. The officers are quiet, conservative men who own their own homes and who have been standing in their respective alleys for ten, twenty, perhaps thirty years.

The country newspapers of the state are improving in their make-up and rely less on plate matter. They find more live subjects to talk about and things to tell than they used to. The city engravers and stereotypers are very busy and our one great typefoundry is working full handed.

From the business standpoint we are all doing well, but there is as much need as ever for a little higher standard in journalism, not so much in the writing of so many columns as in the underlying spirit which pervades a paper. The *Ledger's* Saturday editorial article is a model of scholarly completeness and is always on some abstract subject; many especially buy it for this article. People demand something more than the eternal grind of trash and stuff. There is a solemn emptiness about our Sunday papers that suggests they have reached their limit as to size. What now is wanted is a paper about as big as a lady's handkerchief, printed in leaded nonpareil, containing in condensed shape every notable event and occurrence of the previous day without headlines or comment. Such a paper is bound to come.

The newspaper men have no time to be sociable so our club project is not revived. We meet occasionally in our swallow-tail coats at a supper or a dinner, but that is all.

Lively times are ahead this winter. People seem imbued with the feeling that there is an immense amount of work ahead and so there is. The authors and authoresses are turning out a vast mass of stuff—but the intellectual mind calls, and calls loudly for something more than books with which to amuse or kill a passing hour. A better, a higher, a broader and deeper literature, a literature with a soul in it is demanded, and the men and women that are to serve it are coming—even though they are yet in their knickerbockers and short skirts.

M.

ARRANGEMENT OF COMPOSING ROOMS.

To the Editor: CINCINNATI, October 28, 1890.

The October number of the *Bookmaker* has an interesting article on "Arrangement of Composing and Press Rooms," submitted by a committee of the National Typothetæ. As the committee reports, the conditions and needs of each office are so varied that little can be done in the way of recommending any one plan, but, referring to the diagram of J. K. Bettis, I would not have the compositors in same room with the presses if it could possibly be avoided, on account of the noise and other reasons.

About the new case for quads and spaces, shown by T. L. De Vinne: When the writer was a boy (before the war) we used to keep spaces around in the job cases, in the two lower right-hand boxes, and finding the disadvantages of the plan, cut out some of the partitions of an old lower case and made a space case of it, arranged much the same as those now made by the foundries. We have now in this office, and have had for twenty years, a space case made of double length and ordinary width, divided off about the same as De Vinne's new case. Think most offices have long since stopped the practice of distributing spaces in the cabinet cap cases.

The stone with furniture drawers underneath, I do not think much of. A man locking up a form at that stone would have to walk around to the drawers on the other side for about one-half

the furniture he would need. Two men working there would interfere one with the other sadly by opening drawers under where the other was standing, and men from other stones would make still further confusion. One person has, practically, but one-quarter of the whole set to select from without disturbing his fellow workmen, or having to *chassé* around to the other side of the stone.

From the cut shown, I cannot see what is to prevent the pieces falling down in opening and closing the drawers. If they do, it is a serious objection.

The pocket for quoins at end of stone is a good thing.

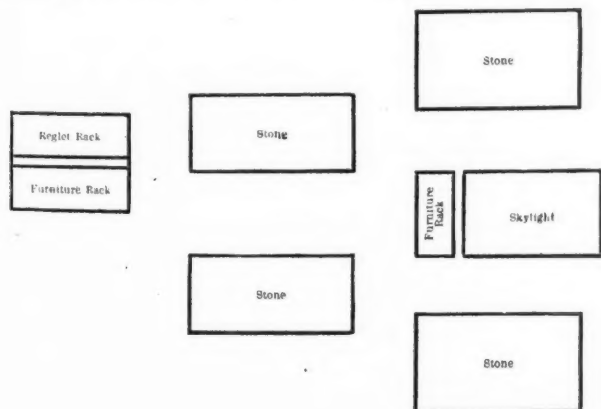
I have made a furniture rack somewhat similar, but larger, to those made by the foundries, about 24 inches wide, 11 inches deep at base, and tapering upward to 2 inches; about 4 feet 6 inches high. It has sixteen shelves, the bottom one holding furniture 10 inches long, and grading smaller by half inches down to $2\frac{1}{2}$. Each shelf has the size stamped on each end, and is high enough to admit four pieces laid one on another. Wide pieces are kept at extreme right, and narrower pieces graded off to the left without any dividing partitions. On extreme left have put in a partition up and down, leaving about 5 inches space for galleys on each shelf. This stands at one end of passageway, between the two stones (see diagram). At the other end have two similar racks, one holding furniture from 11 to 34 inches, graded in inches; the other holding galleys—nonpareil, pica and double pica—similarly graded. These are about 5 feet high.

Mr. De Vinne says, "The graduation of one pica each, from 12 to 60 picas, is found close enough for all purposes." I find that furniture graded by $\frac{1}{2}$ inches (3 picas) is all that is necessary, and so avoid a multiplicity of lengths.

Two men can work at each stone, find everything ready to their hands, and not get in each other's way a particle. Men working

$2\frac{1}{2}$	
3	
$3\frac{1}{2}$	
4	
$4\frac{1}{2}$	
5	
$5\frac{1}{2}$	
6	
$6\frac{1}{2}$	
7	
$7\frac{1}{2}$	
8	
$8\frac{1}{2}$	
9	
$9\frac{1}{2}$	
10	

SMALL FURNITURE RACK.



at other stones can procure furniture from same racks with the same facility and with no annoyance to others.

Mr. De Vinne's plan would necessitate a set of drawers under each stone.

My small rack contains sixteen different lengths from $2\frac{1}{2}$ to 10 inches, assorted widths from 3 to 10 picas, all-sufficient for locking up forms for medium-sized job presses. Large stands contain twenty-four different lengths, from 11 to 34 inches.

In making up furniture round a job I aim to use all pieces of a similar length, which can generally be done with the exception of perhaps two or three pieces. This greatly facilitates the distribution of the pieces.

The different widths can be readily kept in comparatively good order without the dividing partitions that are generally put in, and pieces can be quickly selected and taken out far quicker than by opening and closing a drawer.

When I made these racks, I cut all the furniture then in use, and what additional new was needed, to these labor-saving lengths with ordinary saw and miter box, and about once a year since, during dull times, go over the lot cutting off battered ends (where furniture seems to wear the most), reducing pieces $\frac{1}{2}$ inch, and adding new pieces where necessary, making all as good as new.

As to the expense. \$224!! That will buy a good many fonts. My stands cost, perhaps, \$1 each for new lumber, nails and screws, being made mostly from boards taken from outside of bundles of book paper. Made during slack times. Most job offices have a handy man about who can make these. They may not be as pretty as Mr. De Vinne's, but for rapid work, such as is needed in most job offices, there is, in my judgment, no comparison. R. E.

FROM BALTIMORE.

To the Editor:

BALTIMORE, Md., November 3, 1890.

The city council of Baltimore last week adopted a majority committee report to pay the Dulany Company \$10,516.20 for printing and posting the registration list. The mayor has not as yet attached his signature, and if the appeal of a number of printing firms requesting that functionary to withhold his indorsement is regarded, the Dulany Company will have to choose one of two things, a lawsuit or the acceptance of a less sum for its work. The printers who have entered protest here laid their grievance before the Taxpayers' Association, which makes the following report: "That the present election law does not require such work to be given out to the lowest responsible bidder, and that in this respect there was no violation of law; yet, notwithstanding this omission, proposals from responsible parties should have been invited, which was not done, or only to a limited extent. That the price allowed for the contract was excessive; that the work could have been done at a saving to the city of several thousand dollars." The printing firms that have entered protest declare publicly that they would have printed the registration list at eight cents per name, a saving to the taxpayers of \$4,000. This job is certainly a profitable one at \$6 per thousand ems. What is to be the outcome of this squabble time only can determine.

The *Evening Globe* is no more, having succumbed to adverse fortune, brought about, as its editor says, by the boycott of Baltimore Typographical Union. An editorial in the last issue states that the publishers of the *Globe* sunk \$20,000 in the venture, and as there seemed to be no hope of extending its circulation or general business interest, it was deemed better to suspend publication than to further continue.

A newspaper syndicate has purchased the plant and is now issuing an evening penny paper from the late *Globe* office. This latest venture is called the *Evening World*. It is a six-column four page sheet, independent in politics, and quite newsy, but lacking as to first-class ability in its editorial columns. It is in affiliation with the typographical union, discarding plates and employing none but union compositors. Much sympathy has been expressed by business men for the publishers of the *Globe*, but sympathy don't go where you withhold patronage, and that is what Baltimore business men who advertise did in this instance, for, while despising the methods of the walking delegate, they hearkened unto his counsel. The *Globe* had a brief and troubled existence of three months. Its editor and co-proprietor, A. A. Hill, of Haverhill, Massachusetts, is a fair editorial writer, and has done some very excellent work for eastern journals as a foreign correspondent. Personally he made many friends in Baltimore, but incurred the enmity of the typographical union by his persistency in the use of plates.

While touching upon a matter of the kind, mention may be made of an incident which transpired a day or two ago. By some chance or other it came to the knowledge of the printers' union last week that a delegate to the Federation of Labor, of this city,

and who is the editor of a monthly publication called the *Painter*, a trade organ, was having his paper printed at a non-union office and that plates were used in the make-up. This information caused much surprise and indignation, as the editor of this sheet is secretary-treasurer of the National Painters' Brotherhood and has been posing for some time as a labor leader. He was loud in his denunciations against the publishers of the *Globe* before the Federation of Labor, and threatened to make the editor of that paper "jump" for some remark made, which was construed by the former as a personal insult.

It would seem that the *Craftsman*, of Washington, has suspended for good—as the small boy would say. I base my remark on information received from that city through a correspondent, who, in commenting upon the demise of that journal, says a new labor paper is to be issued at the capital, and that he hopes it will be well supported, adding that many labor organs have come to an untimely end by reason of "non-support."

The firm of Isaac Friedenwald & Co., printers, lithographers, etc., concluded last week to put their business into the hands of a receiver. William Deutsch, the active manager, was of the firm. There was no financial embarrassment, but trouble grew out of a disagreement between the managers. The receiver gave bond for \$225,000.

The *American* has come out in a new dress. It donned its new suit none too soon.

The press of Washington, Baltimore and Philadelphia was given a delightful trip recently to New York and return. Over three hundred newspaper men and their ladies composed the jolly party, who were the guests of the Baltimore & Ohio Railroad Company. The time made by this train, the "Royal Blue Line," between the national capital and Jersey City beat the record, having made the run in four hours and sixteen minutes, a distance of 228 miles. Your correspondent had the pleasure of participating in the jaunt, one long to be remembered by all who were so fortunate in being of the party.

The Masonic fraternity of Baltimore have been holding a grand fair for the past four weeks, which has been a great success. Gen. Felix Agnus, business manager of the *American*, presented the fair with a valuable horse. Mr. George Abell, of the *Sun*, sent a check for \$500. Visitors at the fair have been voting their sentiments as to the most popular newspaper publisher of this city. The whole affair will wind up Wednesday, and then we will know who has received the most votes. So far, General Agnus is ahead.

The passenger department of the Western Maryland Railroad Company has just issued from the press a handsome book of over a hundred pages, entitled "In Peace or in War." The work is beautifully illustrated, containing two maps, the battlefield of Gettysburg and that portion of Western Maryland through which this road runs, while the letterpress briefly describes scenes and incidents of the greatest battle of modern times, the field of Gettysburg. A. C. Hoen & Co., of this city, are the lithographers and printers who got out the work, which reflects credit upon this firm.

The printing business is fair. Over a dozen union printers "caught on" to cases last week in the office of the *World*, the non-union compositors being requested to step down and out. Of course, the "sub" is still with us; and where, let me ask, is the spot of earth that contains him not?

FIDELITIES.

OUR AUSTRALIAN LETTER.

To the Editor:

SYDNEY, September 20, 1890.

Under the agency of Messrs. Cowan & Co., and their prominent advertisement in the *Australasian Typographical Journal*, your excellent journal, THE INLAND PRINTER, has caught on to the Australian comp, who is now, from all accounts, a pretty large and growing subscriber. I am informed that several of the prominent chapels in Melbourne and Sydney are in receipt of regular numbers, and I am sure from this sign that your journal will grow, because THE INLAND PRINTER can claim the same qualifications which are often quoted by general advertisers: "Once

used, it cannot be dispensed with." THE INLAND PRINTER may be recommended by another feature, also, that every year its policy and make-up is becoming more cosmopolitan.

It has always struck me as being very peculiar that a country which has such a population of printers as is possessed by the continent of Australia should not possess an organ which would represent that craft. As it is, the *Australasian Typographical Journal* is the only printers' journal on the continent, while *Type*, a journal published in Wellington, New Zealand, is the only trade journal in the whole of the Australasian colonies. There is a great difference between these two journals. The *Australasian Typographical Journal* is merely a newsletter, published monthly by the Melbourne Typographical Association, and issued free to all its members; and several other Australian societies, by paying a yearly subscription, issue the same journal to their members gratis. The *Journal* contains monthly letters from correspondents in Sydney, Brisbane, Hobart, Perth, Adelaide, Newcastle, the correspondents being chiefly the secretaries of the different societies, and these letters are therefore looked upon as being semi-official. The state of trade is the chief topic, and consequently the paper has a large circulation in the different colonies and is eagerly looked for every month. *Type*, on the other hand, although it has a fair amount of newsletters, deals principally with the aims and objects of the job printer.

Some years ago, when that defunct high-class journal, the *American Model Printer*, was in circulation, an advanced American printer named Mr. Hart came over to Sydney from the United States, showed the *Model* round as a specimen of the work he could do, and so interested some enthusiastic art printers that they decided to give him a show, and eventually the *Colonial Printers' Art Journal* was issued to the Australian comp as a thing of beauty which was to be a joy forever. It had a very short run, but certainly I have seen it in the book case of printers who, looking at it as a colonial production, think their copies of the *Colonial Printers' Art Journal* their joy forever.

That the Australian colonies can lay claim to a large population of printers, the following list of its typographical associations will prove:

ASSOCIATIONS.	COLONY.
Ballarat Typographical Association.....	Victoria.
Barrier Ranges Typographical Association.....	
Melbourne Typographical Association.....	
Sydney Typographical Association.....	New South Wales.
Northern Branch.....	
Goulburn Branch.....	
Bathurst Branch.....	
Brisbane Typographical Association.....	Queensland.
Maryborough Branch.....	
Bundaberg Branch.....	
Rockhampton Branch.....	
Townsville Branch.....	
Charters Towers Branch.....	
Toowoomba Branch.....	South Australia.
Sandhurst Typographical Association.....	
Adelaide Typographical Association.....	Tasmania.
Northern Tasmanian Typographical Association.....	
Tasmanian Typographical Association.....	

Nearly the whole of these bodies with New Zealand are affiliated with the Australasian Typographical Union, which has a council sitting for the present in Melbourne.

It may not be generally known that in New South Wales and Queensland newspapers pass through the post to every part of the globe, free of charge, while in all the other colonies the postage is 1 cent per paper (no matter what size it may be) for inland and 2 cents each for those going outside the colony. The consequence of this cheap postage in New South Wales is that Victorian and other publishers get their publications printed in Sydney, so as to evade heavy postage. There has been considerable agitation going on for some time past to get an impost put upon newspapers and publications, but hitherto without success. Nevertheless, the agitation gains ground and becomes stronger every year. To counteract this, an association has been formed among the country newspaper proprietors. The convener of the first meeting said

that he had been led to take this step by the representations made to him by the proprietors of several papers. They considered this proposed tax would be very unjust on the country press, which was at present performing important work in the way of educating the people. Mr. O'Connor considered this was going to bring revenue into the country, but upon his own figures there would be a loss of £40,000 a year.

The conference extended over several days, and resulted in the passage of the following resolutions:

That a provisional committee be appointed to formulate by-laws for the Provincial Newspaper Association; that Mr. Davies be the secretary; and that Messrs. Kellaway, Torpy and Oram be empowered to convene a meeting of country newspaper proprietors as soon as their duties shall be completed.

That this meeting disapproves of the proposed imposition of a postal rate on newspapers, as it believes their publication is in the educational interests of the colony, and that they should, as hitherto, be carried free through the postoffice.

These resolutions were embodied in a petition, and Messrs. Garland and Torpy, members of parliament, were invited to present the petition to parliament.

It was decided that the subscription to the new association should be one guinea per year to start with, and during the discussion which took place it was suggested that a committee should be appointed to watch the interests of country journals in Sydney, with the view of remedying the grievances existing with regard to the securing of government and other advertisements, and if possible to wipe out the present unsatisfactory system carried on by advertising agents.

The death of Mrs. Henry Heron (better known in Australian literary circles by her *nom de plume* "Australis") took place in Sydney last month. Mrs. Heron was ill only a few days, the immediate cause of death being inflammation of the lungs. She was the daughter of Sir William Manning, and from an early age exhibited exceptional capacity in both prose and verse. She contributed at intervals for many years to every newspaper or periodical of importance in the colony. Her life, says the *Sydney Daily Telegraph*, was characterized by unselfish devotion to the interest of the suffering and necessitous, and in all her writings and actions she was animated by a high purpose that won for her the loving esteem of all with whom she came in contact.

For some years there was employed in the government printing office (lithographic department) at Wellington, New Zealand, a lithographer who was very fond of experimenting in photo-lithography. The government printer saw no value in experiments, so he discharged Mr. Phillips as being a waster of good material. The department was afterward taken out of the government printer's hands, and placed in the hands of a practical lithographer, with instructions to pursue investigations and experiments. Mr. Phillips came over to Sydney, and finding means of prosecuting his experiments, he was at last successful in bringing out his invention in photo-lithography. A company was formed to work the process, called the Phillips-Stephan process, with a capital of \$500,000. After the latest machinery had been obtained, an illustrated weekly paper was started, but as the process was very expensive this venture was soon dropped. The company carried on general business for some time, but it is now being wound up.

During the centennial year of the colony of New South Wales, it was considered that it would be a fitting time to commence a history of New South Wales. Accordingly the government advertised for an editor, and Mr. G. B. Barton was chosen, he undertaking to write the history up in thirteen volumes, of seven hundred pages each. The historical documents from which the "copy" was to be written was to be supplied by the government. There has been one volume issued, which was favorably reviewed by a number of English and colonial newspapers. Some friction has now occurred, and the work has stopped. The matter has been brought under notice of parliament, when, in reply to a series of questions asked by Mr. O'Sullivan in the legislative assembly last night as to an arrangement entered into between the government and Mr. G. B. Barton for the latter gentleman to write a history of New South Wales, Mr. McMillan said that after the production

of the first volume of the history an arrangement was entered into with Mr. Barton to continue the work on reduced terms of payment, one volume to be produced in each successive six months at a cost of \$3,000 per volume. A portion only of the second volume was produced within the time and the agreement was terminated. A canvasser had been engaged to take orders in advance for the work and 2038 subscribers had ordered copies, in consideration of which orders a sum of \$8,275 had been paid to the canvasser. Commission paid to the canvasser for work and labor done could not be recovered, nor did the government contemplate any such proceeding. No arrangements had yet been made for continuing the history.

At a recent meeting of the Sydney Typographical Association the following important motions were adopted:

That the secretary be instructed to issue a circular informing journeymen compositors in the colony of New South Wales that unless they become members of the New South Wales Typographical Association before March 31, 1891, a penalty will be imposed upon them in lieu of the ordinary entrance fee of five shillings, and this course be also adopted in the case of apprentices who neglect to join the association within three months after the completion of their indentures.

That, after issuing of such circular, a missionary delegate and organizer be appointed to canvass the country districts and avail himself of the coöperation of the Shearers' and other unions which has been so freely and frequently offered.

The following resolution was ordered to be sent to the council of the Australasian Typographical Union, which governs the whole of the colonies:

We, the members of the New South Wales Typographical Association, earnestly urge upon the union their immediate attention to the following grave matters, namely, the necessity of an Australasian scale of charges; the apprentice question; female labor; reciprocity in mortality and unemployed allowance, and legislation in the country districts. ASMODEUS.

FROM BOSTON.

To the Editor:

BOSTON, Mass., November 8, 1890.

In my October letter I predicted a busy season for Boston printers, and correctly, it seems, for nearly every office is now filled to overflowing with work, and many are increasing their plants in order to meet the demands of their customers. Messrs. J. S. Cushing & Co. find their exceptionally equipped book office fully taxed, and Messrs. Berwick & Smith, whose pressroom is in the same building, are equally as busy. The Boston Job Print, on Alden street, has just added two new Golding presses, and other extensive improvements are either accomplished or contemplated. Messrs. Robinson & Stephenson, on Fort Hill square, have taken another floor of the building which they occupy, making three in all, and a new Cottrell four-roller press is one of their recent accessions. Messrs. L. Barta & Co's large force of employés are as busy as bees. Messrs. A. L. Philpott & Co., who were mentioned several months ago as having started an office on Court street, quickly outgrew their quarters there and now have a floor at 54 Pearl street, L. Barta & Co's old stand. And so I might go on almost indefinitely. Everybody is busy—and that would imply happiness, unless there is a disturbing specter scared up by indigestion or the republican reverses in the recent elections. The foundries and dealers report brisk trade, which indicates a lively condition of things among printers who look to the Hub for their supplies.

There has been a change in the Star Printing Company of Lynn, Mr. Whitworth retiring, and Mr. Crowell taking entire charge of the business.

About a month ago the Boston papers gave a portrait of a young Lowell printer who had disappeared suddenly. He owned a small office and did a fair business. After a long search it was found that he had taken service with Uncle Sam in his navy. Possibly he saw in this course a shorter road to opulence than in competition with that class of printers who print paper bags at 15 cents per thousand, and do other work at proportionate prices.

Apropos of low prices, I would like to enlist the influence of every writer for printers' trade publications in crying down the too prevalent and pernicious practice of doing work at or below the

cost of production. It is not the amateur alone who is responsible for this evil. Last summer I was shown a pamphlet of twenty-eight pages, about one-third of which were tables. There was a cover, and four hundred copies were printed, all for \$27. It was not the work of a novice, either. "Figger" up the profit in this, please, and then estimate the business capacity of a man who would make such a price. The trouble is that some printers fail to give proper attention to the cost of production. If they would take trade papers and read and *digest* what good writers are continually saying upon this subject, they would see the absolute folly of slipshod methods and change their balances from the loss to the profit side.

The Boston Job Pressmen's Union is preparing for a ball to be held early in the coming winter. An able committee of arrangements are working hard to make the affair a success.

Twelve dollars per week is what the Boston cylinder press-feeders think they should be paid, and what those employed in several offices have struck for.

R. F. Raymond, president, E. C. Milliken, treasurer, C. W. Knight, manager of the advertising and printing department, and W. P. Tobey, manager of newspaper department, are the officers of the New Bedford (Mass.) Journal Publishing Company, recently organized. Mr. Alexander MacCall is editor of the company's paper, the *Evening Journal*.

The firm of Goodwin & Drisko, this city, has dissolved, and the announcement is made by postal card in this unique way :

IT WAS GOODWIN & DRISKO,
RAILROAD PRINTERS.

IT IS E. I. DRISKO,
Printer and Book Maker,
73 FEDERAL STREET, BOSTON.

Referring to the printing of the official ballots for the state election this year by the Wright & Potter Printing Company, the *Boston Journal* said :

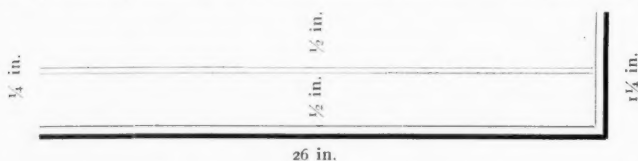
The work has required 13½ tons of paper and 1,520 electroplates, then a separate set of plates each for the head of the ticket, the state officers, the congressional, councilor, county, senatorial and representative districts, district attorney in one district, register of probate in one county, two constitutional amendments and special questions to be voted on in Malden and Newton. There were printed about 1,200,000 ballots, 22,500 lists of candidates and specimen ballots and 92,764 other pieces, including cards of instruction, seals, certificates of nomination, nomination papers, labels, express receipts, clerks' receipts, folio books, wrappers, extracts from the statutes, etc., making a total in round numbers of 1,315,000 pieces. This was accomplished on thirteen presses, and 155 combinations were made for the ballots. In the work at the printer's, especial mention for faithfulness and accuracy is due to Charles H. Sweeney, general foreman; George Allen, foreman of the pressroom; Miss E. E. Baker, in charge of the folding department, and O. F. Conihe and Louis Gosselin.

Alphonso Ross, for nearly thirty years financial editor of the *Boston Advertiser*, died at his home in this city on the night of November 6.

G.

TO FACILITATE CORRECTING.

How often it is noticed that a "comp" in overrunning matter drops his lines all over the frame; in the boxes, in a "stick," and even up the side of his matter if correcting on the galley. The *Effective Advertiser* claims that this could be easily overcome at a slight cost by making in wood something similar to the following.



It is in the little things where the time is lost, therefore it should be apparent to every master printer that such a contrivance as this, which we will call the "Effective Corrector," would effect a vast saving of time, especially in book houses, where of necessity all corrections are made on the galley.

Written for THE INLAND PRINTER.

EMINENT LIVING PRINTERS.

BY JOHN BASSETT, EDITOR OF THE "EFFECTIVE ADVERTISER," LONDON.

NO. IX.—MR. HENRY JAMES TUCKER.

THOUGH now a naturalized Frenchman, Mr. Tucker is an Englishman by birth, having been born at Alderminster, near Stratford-on-Avon, June 2, 1840. His school days were divided between a village school, at Preston-on-Stour, and the private school of Mr. Warrilow, Stratford-on-Avon. In 1853, Mr. Tucker's father took a farm in the parish of Sawbridgeworth (Herts), and it was the senior's intention to make Henry a farmer,



but he soon rebelled, and started as a pupil teacher in the school of the Rev. Mr. Jones, at Spalding, Lincolnshire, where he remained but a short time. Soon after this Mr. Tucker went to Birmingham and stayed with an uncle, who made up his mind to make a jeweler of him, but having accidentally met Mr. Samuel Russel, a well-known Birmingham printer, he was prevailed on to become an apprentice, from March, 1857. At the end of a year Mr. Russel became bankrupt. Mr. Tucker then entered the office of Mr. Hall, another Birmingham printer. Here he had the mortification of being put to a demy Hopkinson and Cope press, at which he worked constantly until November, 1860.

Mr. Tucker now conceived the idea of going to France, and on January 29, 1861, he started, arriving at Boulogne-sur-Mer on February 1, and Paris the following morning, not knowing a word of French! After fruitless endeavors to obtain employment, and reduced to his last sou, as Mr. Tucker told me during a visit to Paris a short time ago, he managed to get a casual "grass" on *Galignani's Messenger*.

The following August homesickness took hold of him, and consequently he returned to Birmingham, but stayed only a few months, for Paris had again gained the ascendant, so he returned and soon became a full hand on *Galignani's Messenger*. Mr. Tucker was, however, persuaded to return to England a second

time, being offered a situation in a printing office at Rugby; from there to Birmingham was the next step, where Mr. Tucker assisted on the first number published of the *Daily Gazette*. Astonishing to relate, he could not make up his mind to remain in England, so for the third time *Galignani's Messenger* received him in its fold. A dispute occurred, and Mr. Tucker suddenly left. A few days afterward an advertisement appeared in *Galignani's*, thus worded: "Wanted, an English Compositor." "I had hardly read the last word when," as humorously put by Mr. Tucker, "I fled to the 'place.' Was accepted. 'Come next Monday,' said the printer. Of course I was there." Here he commenced one of the first weekly journals (printed in English) in Paris, entitled the *News of the Week for Americans*. It was started in January, 1867 (the year of the Universal exhibition). This publication induced him to think there was room for something better, so he suggested to the proprietors that an English-American weekly paper, neatly printed, in English type, would certainly be better than the poor thing eking out such a miserable existence. The ultimate result was the foundation of the *Continental Gazette*. To make this journal a success he insisted on having English type. The proprietors agreed, and accordingly an order was dispatched to Messrs. Caslon, London, who forwarded the whole outfit in December, 1867. Mr. Tucker says he little thought then what that order would lead to. It was the forerunner of many which have told their tale on typefounding in France.

The first number of the *Continental Gazette* appeared on January 1, 1868, and was looked upon as the best printed journal that had ever appeared in Paris. The following March, Mr. Joseph Kremer brought out a small four-page paper, entitled the *American Register*; it was a success, but badly printed. Mr. Kremer went to Mr. Tucker and wanted to know how he got out such an excellent paper. "Easily done," was the reply, "buy English type; I will take the order." And the order was taken, the *Register* then came out in a new "dress," soon becoming a rival to the *Continental Gazette*. I may here state that the *American Register* is still the most important weekly journal published in the English language in Paris, and still retains its English "dress," while the *Continental Gazette* is defunct.

Mr. Tucker now thought seriously of printing after the fashion of English printers, but there was a serious difficulty in the way. Eighty odd printers were authorized to exercise their profession in the Department of the Seine, and the emperor himself, without the aid of his *Corps législatif*, could not make one more. Only one thing to do; print under somebody else's name. However inconvenient that was, Mr. Tucker attempted it, and started a small office in the rue des Jeûneurs, under the borrowed name of Kugelmann, a legally authorized printer. This was at the end of 1868.

In the beginning of 1869 he started an English paper, the *British and American News* (which later on was changed to the *European News*, a journal still existing in Paris). One peculiar feature about the first number of that paper is this: it was printed in London at an office in Fleet street, and, having announced its appearance for a certain day, Mr. Tucker took the mail train from Paris to London, bringing back in the evening some sixty copies. These were distributed among the kiosks on the boulevards at once, the remainder following by slow train. The venture was a success, being continued as a half sheet printed in London, the other half in Paris. Afterwards stereotyped columns were sent over, and so it goes on to this day.

The new printing office went on increasing, when Mr. Caslon, finding he had a good customer, suggested to Mr. Tucker that he was the best person to push forward his type on the continent. Mr. Tucker thereupon turned over the printing office to his partners and took up the sale of the Caslon type. A small stock was sent over at once; he fitted up the offices and warehouse at 35 rue Jacob, when almost immediately that terrible strife between the French and Germans broke out. As to this, I will let Mr. Tucker speak in his own words: "I have always thought, and I think I am right, that you owe a duty to those who help you. Now, I had become established as a business man in Paris, and was called

upon in that position to serve in the Garde Nationale. The war broke out, and, as a foreigner, I was at liberty to leave; but no, I did nothing of the kind. I said to the captain of my company, I have served here, have been treated as a citizen, and will act as one while in the country I have adopted as my future home. The result was I became corporal in the Garde Nationale, and was accorded full letters of naturalization as a French subject. I passed the siege of Paris under arms, and was in London during the commune."

The siege of Paris brought about one important improvement for printers—the liberty of printing. As before mentioned, eighty odd printers did all the work for Paris, and the rest of the Department of the Seine. But the Gouvernement de la Défense Nationale in 1870 put a stop to this state of affairs by declaring the printing profession free to all men who wished to exercise it.

The war finished, the commune extinguished, printing offices started up like mushrooms. From 1872, when people had to some extent forgotten the consternation caused by the terrible war, an extraordinary development in the printing trade took place, and Mr. Tucker found himself unable to execute the many orders daily received. It was a fine time for the typefounders, and Mr. Tucker says he could mention those who made a small fortune through this sudden change.

About this period Mr. Henry William Caslon, the fifth and last of his race, so lost his health that he retired from all active part in the foundry, and the French department was transferred absolutely to Mr. Tucker in the early part of 1873, when he became proprietor of the French and continental business.

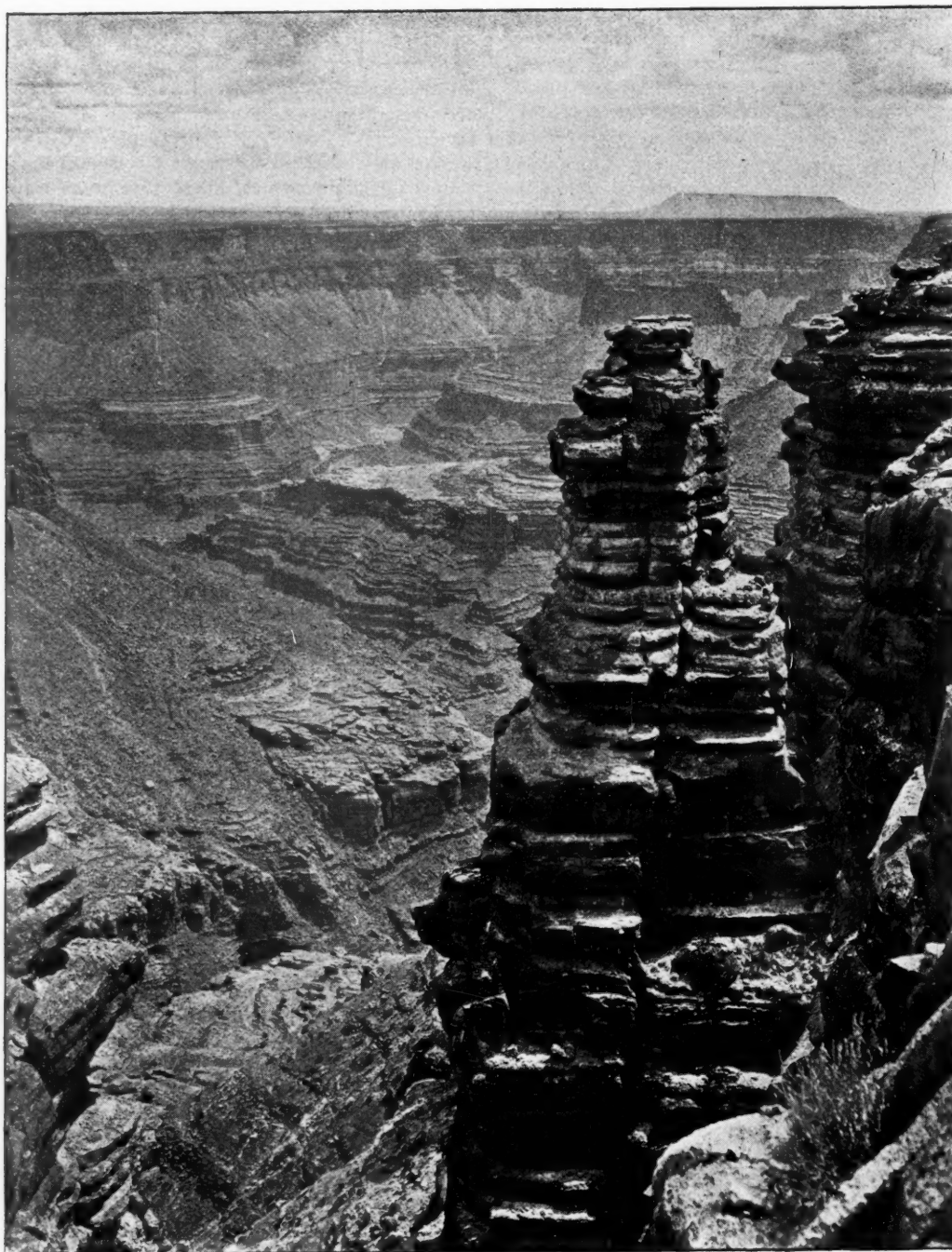
It then occurred to him to start a monthly circular, the first number of which appeared on May 1, 1873, entitled *Typologie-Tucker*. At that time Mr. Tucker had no other idea than making the monthly publication an advertisement for his wares! He had published but two or three numbers, however, when he received a visit from Mr. Madden, a gentleman who had devoted many years to the study and elucidation of the ever-important question of the invention of printing. With his aid a series of articles was commenced on the origin of printing. Later on, the late Mr. Blades gave his permission to the translating of his interesting work, "The Enemies of Books," which appeared in the *Typologie* some years ago. Mr. Tucker's old friend, Charles Wyman, gave him permission also to translate and publish his "Grammar of Lithography," which appeared in the columns of the *Typologie* from January, 1880, to December, 1883. Mr. Tucker resolved now to publish a dictionary of technical terms used in printing offices, so he collected all the documents that fell in his way, and on January 1, 1884, appeared the first installment of the "Dictionnaire Typo-Lithographique" from his pen.

Returning to Mr. Tucker's business career, I may state that, by an agreement, insuring to Mr. Tucker a certain interest for life, the French and continental trade he had both created and carried on for twenty years was ceded to Messrs. Caslon & Co. at the end of September, 1887. Mr. Tucker has now retired from active business, his time being entirely occupied with the publication of the *Typologie*.

The Paris branch of the Caslon foundry is still one of the principal firms in France, and there is no French house that can surpass it in the quality and beauty of its type.

The introduction of English-made type into France has had the effect of waking up the French founders, who today are almost equal to the English in their manufacture. It must be understood that this allusion is to their manufacture only, as their punch cutters have always been superior for taste in design in the execution of fancy type.

Before Mr. Tucker entered the continental market with Messrs. Caslon's type, the French founders were in the habit of cutting off the bottom of their letters to make them the proper height to paper. This wretched system is now almost completely abandoned. The machine principally used in French foundries is that invented by Johnson, of London, but it has been greatly modified and improved by Messrs. Foucher Brothers.



SHINI-MO ALTAR.

FROM BRINK OF MARBLE CAÑON, COLORADO RIVER, ARIZONA.

Specimen of Ives' Process Engraving, from THE CROSSCUP & WEST ENGRAVING COMPANY,
911 Filbert street, Philadelphia, Pennsylvania.

THE TYPEFOUNDRIES OF THE UNITED STATES.

NO. II.—MARDER, LUSE & CO.

The wonderful growth and progress of Chicago in all that constitutes material prosperity is nowhere better illustrated than in the lines tributary to the needs of the printing fraternity. While our wholesale merchants have gone on and erected and filled their trade palaces with the fabrics of every nation and every clime, giving to the city a name known of all men, the manufacturers of articles for printing office use, though having a constituency smaller in numbers, have covered as wide a territory as that of the merchant princes. Beginning in a comparatively small way, their facilities have grown with their trade until Chicago today is one of the best printers' supply points in the United States; that is to say, the printer can find here, ready for immediate delivery, or have made to order on short notice, anything needed in his business, from a gauge pin to a perfecting press, from a pack of visiting cards to a thousand carloads of paper, from a font of fullface to a hundred thousand dollar outfit.

The pioneer house in the manufacture of printers' goods in this city, and still the most extensive, is the Chicago Type Foundry, at Nos. 139 and 141 Monroe street. This now immense concern was established as a branch of an eastern foundry some thirty-five years ago, in a small building on Washington street, between Clark and Dearborn streets. At first nothing but body types, leads, etc., were cast, everything else being supplied from houses in other cities. In a few years, however, the infant giant cut loose from the apron-strings of its original projectors, since which time its progress has been onward and upward. Through all the changes of ownership it has retained the original name of the Chicago Type Foundry; but since January 1, 1869, it has been under the control of its present proprietors, Marder, Luse & Co. When these gentlemen assumed the ownership of the Chicago Type Foundry they recognized the possibilities of the future, and bent every energy to secure to themselves and to Chicago the harvest that was in sight. Larger quarters were obtained, new and improved machinery and methods were utilized, and men and brains of the first order were employed. Busy hands and bright minds contributed to the building up of a business which has had a growth almost unparalleled in the history of enterprises of the kind; and the Chicago Type Foundry today stands as one of the most extensive and strongest houses in its line in the country, and there are few in other countries equal to it.

In one thing the house of Marder, Luse & Co. has worked an entire revolution in the printing trade. We refer to the making of uniform type-bodies. The craft will well remember the curious and provoking jumble—we can call it nothing else—of a few years ago. Then each foundry was a law to itself, and the types from no two foundries could be made to justify with each other. If a printer wished to use two sizes of types in the same line he was compelled to employ cardboard or paper to effect his purpose, while the disastrous effects resulting from the mixing of fonts were felt of all men who were so unfortunate as to have procured their material from two different concerns. The variations in brevier, for instance, were in some cases as much as a twelve-to-pica lead one way or the other, so that the printer who purchased his body letter from one founder could not make the quads and spaces justify with the job letter of another, and for the latter special quads and spaces had to be bought, thus entailing a heavy additional expense without fully curing the evil.

Occasionally a wail would go up from the craft over this untoward state of affairs, and the founders would be petitioned to agree upon a common scale of measurement that should give relief. Those who made any reply to the plaint declined to make the change desired, averring that it would entail so great expense upon them as to amount, in some cases, to actual confiscation; then they complacently settled back into the old rut, satisfied that they had fully answered the demands made upon them. Not so, however, with the Chicago Type Foundry. Even before the great fire of 1871 the proprietors became satisfied that the desired

change could be made, and that it would be an immense boon to the craft. They set about to devise a scheme that should be mathematically correct, so that all the sizes of type could be made to justify with each other by the use of regular thicknesses of leads, and without resort to cardboard and paper, which involved the waste of immense amounts of time. The result was the introduction of the "American System of Interchangeable Type-Bodies," now adopted by nearly every foundry in the country under the name of the "Point" system. In this system the "American"—one-twelfth of a pica—was taken as the unit of measurement. All the sizes of type above agate were then cast upon multiples of this unit. Thus nonpareil was made six times the size of an American; minion seven times, and so on up to pica, when the increase became two points in each case up to double pica, which was made twenty-four times the size of American, or equal to twelve six-to-pica leads. The entire system is best illustrated by the diagram given on page 73 of the current volume of THE INLAND PRINTER (October, 1890). This can be shown by the following table. The sizes are based upon the metric system, which must, sooner or later, be the standard of measurement in this country:

SIZE.	No. POINTS.	SIZE.	No. POINTS.
American	1	Pica	12
German	1½	English	14
Saxon	2	Columbian	16
Norse	2½	Great Primer	18
Brilliant	3	Paragon	20
Ruby	3½	Double Small Pica	22
Excelsior	4	Double Pica	24
Diamond	4½	Double English	28
Pearl	5	Double Columbian	32
Agate	5½	Double Great Primer	36
Nonpareil	6	Double Paragon	40
Minion	7	Canon	44
Brevier	8	Four-line Pica	48
Bourgeois	9	Five-line Pica	60
Long Primer	10	Six-line Pica	72
Small Pica	11	Eight-line Pica	96

The use of these bodies together is as easily learned as the multiplication table. Thus a long primer (10) and a brevier (8) justify with a great primer (18) or two-line bourgeois; a brevier (8) and a nonpareil (6) with an english (14) or a two-line minion (how handy this in advertisements beginning with a raised line, as is the fashion on many papers); one six-to-pica (2) lead and a long primer (10) make one pica (12); two pearl (5) make one long primer (10); three nonpareil (6) bodies make one great primer (18); four minion (7) bodies make one double english (28); five brevier (8) bodies make one double paragon (40), and so on through the entire list of type bodies. In other words, the differences between the various sizes are calculated to a mathematical nicety and are made uniform through the whole series. The same system of points is applied to leads, rules, etc., a twelve-to-pica lead being one point, an eight-to-pica one and a half points, and a six-to-pica two points.

The introduction of the interchangeable system by Marder, Luse & Co. created a genuine sensation. A few printers, thinking only of their stocks then on hand, were inclined to condemn it, but the great majority of the craft, recognizing its benefits and utility, hailed it as one of the needed reforms of the day and acted accordingly. Some typefounders, however, evidently blind to the demand of the times, held on to an obsolete idea, and condemned the proposed reform in accordance therewith; yet such has been the current of events that even its then most persistent opponents now advertise to furnish types upon the "point" system when desired.

The interchangeable system now finds universal favor among progressive printers. It has had a thorough trial extending over several years, and he would be a rash man who would even suggest a return to the old order of things. Of course, those who have large stocks of material made after the old haphazard style do not and cannot expect to receive the full benefit of the new plan, but even they are better off than they were under the old system, and the advantages of the interchangeable system will become

more and more patent to them when they are compelled to replace the old material with that made upon the modern plan.

The struggle to introduce the new system was a more difficult one than would now be imagined. Opposed to it were large aggregations of capital and the natural selfishness of competitors in business, especially of those unwilling to make a present sacrifice for the sake of securing a future good. Marder, Luse & Co. were compelled to make this sacrifice in common with every other foundry adopting the system, but they were wise enough and brave enough to enter upon the work and push it to a successful issue. Their labors have secured the coöperation even of their competitors and the unqualified indorsement of the craft throughout the English-speaking world. The United Typothetae of America, at its session in September last, gave its hearty approval of the interchangeable system and acknowledged its many merits, and that body of representative printers has been and is making the effort to induce all the founders in the country to conform to it. In this effort they have been nearly successful, and with but two or three exceptions all the manufacturers will hereafter supply types made upon what is now known as the "point system," which Marder, Luse & Co. instituted some fifteen years ago. As has been said before, this house has effected a revolution in the trade—a peaceful revolution, and one that is of almost incalculable value to the craft.

Written for THE INLAND PRINTER.

REMINISCENCES.

BY JAMES BARNET.

THE CHICAGO "CHRONOTYPE."

A GENTLEMAN from the Pacific slope arrived in Chicago in that fateful year of panic, 1857, with notions of newspaper work far ahead of any that had been expressed in the Garden City. His plan of publishing a first-class weekly journal found favor with all those he came in contact with, and his family connections, second to none, wealthy and above reproach, would give it a character and stability that few newspaper men could boast of. Paid writers of acknowledged merit would have their essays in its columns, one of them being the well-known Professor Mathews, of scholastic attainments. Great expectations were formed beforehand of the effect of seeing this gentleman's manuscript in print. The name of the paper even would be one that was sure to cause inquiry and insure its sale, while the printing with good type from the Philadelphia and Boston foundries and white paper would be such that all people of taste, who disliked the ball game, Sunday racing and theater going, with chicken and dog fighting, would eagerly subscribe for the *Chronotype*. The editor being thus fortified he mounted his winged fancy, but, alas! not being a practical printer, he never reached the goal that shines so bright with the roseate hues of experienced art.

To put the effort into practical execution a suitable printing office with its material was bargained for, when I was recommended and sought after to take charge of the jobwork, which would, of course, soon be on hand through the irresistible exertions of Jake Harker, who had been in the *Evening Journal* employ. He was a little, active fellow, and seemed just the man in the right place to do anything and promise everything. Four months had passed pleasantly in their course when signs of the shortness of cash were projecting themselves on Saturday night as the pay envelopes found their way to the pockets of the employés. Jake began to spend more of his time out of the office than seemed necessary, and I was called upon to officiate in his absence. This gave me an insight of the charges made for job work, and I would scarcely believe my eyes to find that canvassed jobbing was being done that would not pay a profit. I knew then that it was a mere question of time when the *Chronotype* would cease to exist.

A typo, who felt that he had a financial interest in the concern, had conceived a dislike for Jake, and possibly words had passed between them. One day they met on the stairs leading to the

printing office, and it was found that the space between the wall and the railing was not wide enough to allow one another to pass. Here was a difficulty that was not contemplated when one went down and the other began to climb. Neither would give way. The Gordian knot had to be cut, and the little Englishman let out with his right hand on the facial muscles of his opponent. This was the first blood for Jake, with which he was contented, and the battle of the stairs was at an end. Loud talk of police and prison resounded through the air, but nothing came of it. Between these two the editor was in a quandary, and on being told that I did not believe in attending to another's business beside my own, especially as there seemed no reason for the exigency, he quietly said, "Do the best you can."

No steam or cylinder press being in the establishment, the forms of the *Chronotype* had to be sent out. An effort to save a few dollars in this direction resulted in printing the pages on Seth Paine's press across the river, in Gates' machine shop, Canal street. This press rattled and jarred more like an ancient family mangle than a decent, well-behaved article of the Taylor pattern. In fact, if a full head of steam had been applied, the original and novel bumper would have shattered the walls of the building as completely as did the battering rams at the siege of Jerusalem so many years ago. It was terrorizing to hear the slap of the bed upon the supple board that sent it back to its place.

A parting time was at hand, when the editor arranged with Jake and I about the balance due for wages. Fifty dollars was my portion, the half of which was never paid, owing to the acceptors of the duebill failing in business. Harker then vanished from my sight on leaving the *Chronotype* office as did the Bottle Imp when he went down below with the trap door on the stage of the theater, and I did not see him again. Six months finished the experiment of issuing a first-class weekly newspaper. "It went up like a rocket, but came down like a stick."

The fame of the editor of the *Chronotype* was afterward inclosed in some volumes of his experience in Paraguay while looking after the dignity of the United States, as Lopez and his enemies were settling their quarrel with the sword.

THE TERM OF LITERARY COPYRIGHT.

Under the existing law of the United States, copyright is granted for twenty-eight years, with the right of extension for fourteen more; in all, forty-two years. The term of copyright in other countries is as follows:

- Mexico, Guatemala, and Venezuela, in perpetuity.
- Colombia, author's life and eighty years after.
- Spain, author's life and eighty years after.
- Belgium, author's life and fifty years after.
- Ecuador, author's life and fifty years after.
- Norway, author's life and fifty years after.
- Peru, author's life and fifty years after.
- Russia, author's life and fifty years after.
- Tunis, author's life and fifty years after.
- Italy, author's life and forty years after; the full term to be eighty years in any event.
- France, author's life and thirty years after.
- Germany, author's life and thirty years after.
- Austria, author's life and thirty years after.
- Switzerland, author's life and thirty years after.
- Hayti, author's life, widow's life, children's lives, and twenty years after the close of the latest period.
- Brazil, author's life and ten years after.
- Sweden, author's life and ten years after.
- Roumania, author's life and ten years after.
- Great Britain, author's life and seven years after his decease; to be forty-two years in any event.
- Bolivia, full term author's life.
- Denmark and Holland, fifty years.
- Japan, author's life and five years after.
- South Africa, author's life; fifty years in any event.

SPIRAL

REGISTERED, No. 151,341.



12 POINT SPIRAL.

9 A, 18 a, \$3.20

WE * * * *
 MEAN * *
 BUSINESS
 NOT * * *
 CHARITY *
 ∴ 1234567890 ∴

But, while helping us, it may be a charity to many half-naked unfortunates. Our store is piled up with neatly-fitting Clothing, made of high-grade material. We are anxious to get rid of it, and therefore ask you to carry away enough for your use: you can do so for a mere song

24 POINT SPIRAL.

5 A, 10 a, \$5.00

Lying Useless on Shelves
 While Rags are Patrolling the Streets

18 POINT SPIRAL.

6 A, 12 a, \$4.00

DRESS LIKE NABOB

And your friends will reverence you! Step up to our Counter and we will load you down with Garments that will enable you to cut a figure in polished Social Circles

* * *
 ∴ 1234567890 ∴
 * * *

36 POINT SPIRAL.

1 A, 5 a, \$6.50

Shabby Arrivals
 Depart in Princely Costume

ALL COMPLETE WITH FIGURES.

Specimens from FARMER, LITTLE & CO., Type Founders.

NEW BOOK AND NEWSPAPER FACE.

NEW YORK: 63 & 65 BEEKMAN ST.
AND 62 & 64 GOLD ST.CHICAGO: 154 MONROE STREET,
CHAS. B. ROSS, MANAGER.

AGATE NO. 22—OR ON 5 POINT.

THE RELATION of guardian and ward, or in other words of tutor and pupil, which covers so many titles of the Institutes and Pandects, is of a very simple and uniform nature; the person and property of an orphan must always be trusted to the custody of some discreet friend. If the deceased father had not signified his choice, the agnats or paternal kindred of the nearest degree were compelled to act as the natural guardians; yet the Athenians were apprehensive of exposing the infant to the power of those most interested in his death, but an axiom of Roman jurisprudence has pronounced that the charge of tutelage should attend the emolument of succession; if the choice of the father and the line of consanguinity afforded no efficient protector, that failure was supplied by the nomination of the mayor of the city or by the president of the province; but the person so named to this public office might be legally excused by insanity or blindness, by ignorance or inability, by previous enmity or adverse interest, by the number of children or guardianships with which already he was burdened, and by the immunities which were granted to the useful labors of a magistrate, lawyer, physician or professor. Till the infant could speak and think he was represented by a tutor, whose authority was finally determined by the age of puberty; and without his consent no act of the pupil could

bind himself to his own prejudice, although it might bind others for his personal benefit. It is needless to observe that the tutor often gave security, and always rendered an account, and that the want of diligence and integrity exposed him to a civil and almost criminal action for the violation of this sacred trust; the age of puberty had been rashly fixed by the civilians at fourteen, but since the faculties of the mind ripen more slowly than those of the body, a curator was interposed to guard the fortunes of the Roman youth from his own inexperience and headstrong passions, for such a curator had been first instituted by the mayor to save a family from the blind havoc of a prodigal or a madman, and the minor was compelled by the laws to solicit the same protection, to give validity to his acts till he accomplished the full period of twenty-five years. Women were condemned to the perpetual tutelage of parents, husbands or guardians, a sex created to please and obey was never supposed to have attained the age of reason and experience; such at least was the stern and haughty spirit of the old law which had become so insensibly modified before the time of Justinian. The original right of property can only be justified by the accident or merit of prior occupancy. On this foundation it is wisely established by the philosophy of

FINANCIAL AND COMMERCIAL.

Metropolitan Elevated 1sts rose $\frac{1}{4}$ per cent. to 109%, and returned to 109%. Richmond & Danville debentures dropped $\frac{3}{8}$ per cent. to 49%, and rallied to 51%. Richmond & Alleghany 1sts fell off $\frac{1}{2}$ per cent. to 51% and rose to 51%. East Tennessee consols, after selling up to 48% to 51%, closed at 49%; do. incomes advanced $\frac{5}{8}$ per cent. to 12%, and reacted to 12% later in the day.

NONPAREIL NO. 22—OR ON 6 POINT.

THE RELATION of guardian and ward, or in other words, of tutor and pupil, which covers so many titles of the Institutes and Pandects, is of a very simple and uniform nature; the person and property of an orphan must always be trusted to the custody of some discreet friend. If the deceased father had not signified his choice, the agnats or paternal kindred of the nearest degree were compelled to act as the natural guardians; yet the Athenians were apprehensive of exposing the infant to the power of those most interested in his death, but an axiom of Roman jurisprudence has pronounced that the charge of tutelage should attend the emolument of succession; if the choice of the father and the line of consanguinity afforded no efficient protector, that failure was supplied by the nomination of the mayor of the city or by the president of the province; but the person so named to this public office might be legally excused by insanity or blindness, by ignorance or inability, by previous enmity or adverse interest, by the number of children or guardianships with which already he was burdened, and by the im-

munities which were granted to the useful labors of a magistrate, lawyer, physician or professor. Till the infant could speak and think, he was represented by the tutor, whose authority was finally determined by the age of puberty; and without his consent no act of the pupil could bind himself to his own prejudice, although it might bind others for his personal benefit. It is needless to observe that the tutor often gave security, and always rendered an account, and that the want of diligence or integrity exposed him to a civil and almost criminal action for the violation of this sacred trust. The age of puberty was rashly fixed by the civilians at fourteen, but since the faculties of the mind ripen more slowly than those of the body a curator was interposed to guard the fortunes of the Roman youth from his own inexperience and headstrong passions, for such a cu-

FINANCIAL AND COMMERCIAL

Metropolitan Elevated 1sts rose $\frac{1}{4}$ per cent. to 109%, and returned to 109%. Richmond & Danville debentures dropped $\frac{3}{8}$ per cent. to 59%, and rallied to 61%. Richmond and Alleghany 1sts fell off $\frac{1}{2}$ per cent. to 51%, and rose to 51%. East Tennessee consols, after selling up to 48% to 51%, closed at 49%; do. incomes advanced $\frac{5}{8}$ per cent. to 12%, and reacted to 12% later in the day.

MINION No. 22—OR ON 7 POINT.

THE RELATION of guardian and ward, or in other words, of tutor and pupil, which covers so many titles of the Institutes and Pandects, is of a very simple and uniform nature; the person and property of an orphan must always be trusted to the custody of some discreet friend. If the deceased father had not signified his choice, the agnats or paternal kindred of the nearest degree were compelled to act as the natural guardians; yet the Athenians were apprehensive of exposing the infant to the power of those most interested in his death, but an axiom of Roman jurisprudence has pronounced that the charge of tutelage should attend the emolument of succession; if the choice of the father and the line of consanguinity afforded no efficient protector, that failure was supplied by the nomination of the mayor of the city or by the president of the province; but the person so named to this

public office might be legally excused by insanity or blindness, by ignorance or inability, by previous enmity or adverse interest, by the number of children or guardianships with which already he was burdened, and by the immunities which were granted to the useful labors of a magistrate, lawyer, physician or professor. Till the infant could speak and think, he was represented by the tutor, whose authority was finally determined by the age of puberty; and without his consent no act of the pupil could bind himself to his prejudice, although it might bind others for his personal benefit. It is needless to observe that the tu-

FINANCIAL AND COMMERCIAL.

Metropolitan Elevated 1sts rose $\frac{1}{4}$ per cent. to 109%, and returned to 109%. Richmond & Danville debentures dropped $\frac{3}{8}$ per cent. to 59, and rallied to 61. Richmond and Alleghany 1sts fell off $\frac{1}{2}$ per cent. to 51, and rose to 51%. East Tennessee consols, after selling up to 48% to 51%, closed at 49%; do. incomes advanced $\frac{5}{8}$ per cent. to 12%.

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Material, of the very best kinds, either our own or from any other manufacturer, furnished promptly, and guaranteed to give perfect satisfaction in all cases. To customers leaving their selections with us we offer the advantage of our long experience in such matters.

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LEADS AND SLUGS.—OUR SHAVED LEADS AND
Slugs are very superior and accurate, and prices are the lowest. We also give special attention to Electrotyping in all its branches, particularly Newspaper Headings, Sub Headings, Date Lines, Running Heads, etc.

HARD METAL.—OUR TYPE IS CAST OF METALS
combining Hardness and Toughness. Workmanship very accurate, and the hair lines of the letters very strong, and counters deep, ensuring all reasonable wear.

WE SHOW IN THIS COLUMN OUR NEW FIGURES
—three-fifths to an em—and New Fractions, also the regular FONT FIGURES:

	Font Figures.		New Figures.	
Augusta.....	10,857	80,890	19,857 $\frac{3}{4}$	8,890 $\frac{1}{4}$
Columbia.....	17,053 $\frac{3}{4}$	28,072 $\frac{3}{4}$	7,053 $\frac{3}{4}$	8,072
Idaho.....	3,026	7,425	3,029	4,425
Montgomery...	2,045 $\frac{1}{4}$	62,645	3,045 $\frac{1}{4}$	2,645

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Office Material, of the very best kinds, either our own or from any other manufacturer, furnished promptly, and satisfaction guaranteed in all cases. To customers leaving their selections with us we offer the advantage of our experience.

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HARD METAL.—OUR TYPE IS CAST OF
metals combining Hardness and Toughness. Workmanship very accurate, and the hair lines of the letters very strong, and the counters deep.

WE SHOW IN THIS COLUMN OUR NEW
FIGURES—three-fifths to an em—and New Fractions, also the regular FONT FIGURES:

	Font Figures.		New Figures.	
Augusta.....	9,857	9,890	9,857 $\frac{3}{4}$	8,891
Columbia.....	7,053 $\frac{3}{4}$	8,072 $\frac{3}{4}$	7,153 $\frac{3}{4}$	8,376
Idaho.....	3,026	7,425	3,169	3,125
Montgomery...	2,045 $\frac{1}{4}$	62,645	2,036 $\frac{3}{4}$	2,631 $\frac{1}{4}$

NEWSPAPER, BOOK & JOB PRINT-
ing Office Material of the very best kinds, either our own, or from any other manufacturer, furnished promptly, and perfect satisfaction guaranteed in all cases. To customers leaving their selections with us we offer the advantage of our experience.

OUR PRICES FOR PRINTING PRESS-
es and Machinery are the ruling prices as far as can be ascertained, yet all articles will be invoiced at the manufacturers' lowest prices at the time of ordering.

WE SHOW IN THIS COLUMN OUR
NEW FIGURES—three-fifths to an em—and New Fractions, also the regular FONT FIGURES:

	Font Figures.	New Figures.
Augusta.....	210,857	210,857 $\frac{3}{4}$
Columbia.....	17,053 $\frac{3}{4}$	17,053
Idaho.....	454,026	453,026 $\frac{3}{4}$
Montgomery....	782,045 $\frac{1}{4}$	789,045 $\frac{1}{4}$

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CHICAGO: 154 MONROE STREET,
CHAS. B. ROSS, MANAGER.

NONPAREIL No. 23—OR ON 6 POINT.

THE RELATION of guardian and ward, or in other words, of tutor and pupil, which covers so many titles of the Institutes and Pandects, is of a very simple and uniform nature; the person and property of an orphan must always be trusted to the custody of some discreet friend. If the deceased father had not signified his choice, the agnats or paternal kindred of the nearest degree were compelled to act as the natural guardians; yet the Athenians were apprehensive of exposing the infant to the power of those most interested in his death, but an axiom of Roman jurisprudence has pronounced that the charge of tutelage should attend the emolument of succession; if the choice of the father and the line of consanguinity afforded no efficient protector that failure was supplied by the nomination of the mayor of the city or by the president of the province; but the person so named to this public office might be legally excused by insanity or blindness, by ignorance or inability, by previous enmity or adverse interest, by the number of children or guardianship with which already he was burdened, and

1234567890

O tempora! O mores! Catilina patientia nostra? quamdiu nos etiam furor iste tuus

1234567890

by the immunities which were granted to the useful labors of a magistrate, lawyer, physician or professor. Till the infant could speak and think he was represented by a tutor, whose authority was finally determined by the age of puberty; and without his consent no act of the pupil could bind himself to his own prejudice, although it might oblige others for his personal benefit. It is needless to observe that the tutor often gave security, and always rendered an account, and that the want of diligence or integrity exposed him to a civil and almost criminal action for the violation of this sacred trust. The age of puberty was rashly fixed by the civilians at fourteen, but since the faculties of the mind ripen more slowly than those of the body a curator was interposed to guard the fortunes of the Roman youth from his own inexperience and headstrong passions, for

NEWSPAPER PRINTING TYPES.

The attention of all Newspaper proprietors, editors and managers is called to this Nonpareil. It is a large sized face for this body, very legible and distinct in character; the hair lines are unusually strong in order to possess good wearing qualities. The general idea governing its production was to manufacture a very durable type suitable for Newspaper work. The Agate and Bourgeois of this series will be ready for sale shortly.

MINION No. 23—OR ON 7 POINT.

THE RELATION of guardian and ward, or in other words, of tutor and pupil, which covers so many titles of the Institutes and Pandects, is of a very simple and uniform nature; the person and property of an orphan must always be trusted to the custody of some discreet friend. If the deceased father had not signified his choice, the agnats or paternal kindred of the nearest degree were compelled to act as the natural guardians; yet the Athenians were apprehensive of exposing the infant to the power of those most interested in his death, but an axiom of Roman jurisprudence has pronounced that the charge of tutelage should attend the emolument of succession; if the choice of the father and the line of consanguinity afforded no efficient protector that failure was supplied by the nomination of the mayor of the city or by the president of the province; but the person so named to this pub-

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lic office might be legally excused by insanity or blindness, by ignorance or inability, by previous enmity or adverse interest, by the number of children or guardianships with which already he was burdened, and by the immunities which were granted to the useful labors of a magistrate, lawyer, physician or professor. Till the infant could speak and think he was represented by a tutor, whose authority was finally determined by the age of puberty; and without his consent no act of the pupil could bind himself to his own prejudice, although it might oblige others for his personal benefit. It is needless to observe that the tutor often

NEWSPAPER PRINTING TYPES.

The attention of all Newspaper proprietors, editors and managers is called to this Minion. It is a large sized face for this body, very legible and distinct in character; the hair lines are unusually strong in order to possess good wearing qualities. The general idea governing its production was to manufacture a very durable type suitable for Newspaper work.

BREVIER No. 23—OR ON 8 POINT.

THE RELATION of guardian and ward, or in other words, of tutor and pupil, which covers so many titles of the Institutes and Pandects, is of a very simple and uniform nature; the person and property of an orphan must always be trusted to the custody of some discreet friend. If the deceased father had not signified his choice, the agnats or paternal kindred of the nearest degree were compelled to act as the natural guardians; yet the Athenians were apprehensive of exposing the infant to the power of those most interested in his death, but an axiom of Roman jurisprudence has pronounced that the charge of tutelage should attend the emolument of succession. If the choice of the father and the line of consanguinity afforded no efficient protector,

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O tempora! O mores! Catilina patientia nostra? quamdiu nos etiam

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that failure was supplied by the nomination of the mayor of the city or by the president of the province; but the person so named to this public office might be legally excused by insanity or blindness, by ignorance or inability, by previous enmity or adverse interest, by the number of children or guardianships with which already he was burdened, and by immunities which were granted to the useful labors of a magistrate, lawyer, physician or professor. Till the infant could speak and think he was represented by a tutor, whose authority was finally determined by the age of puberty; and without his consent no act of the pupil could bind himself to his own prejudice, although it might oblige others for his personal benefit. It is needless to observe that the tutor often gave security, and always rendered an account, and that a want of diligence and integrity exposed him to a civil and almost criminal action for the violation of this

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EVERY TYPE MANUFACTURED BY US IS cast in our well-known hard metal, combining all ingredients necessary to ensure toughness and durability. The workmanship will be found accurate, every attention given to secure satisfactory results.

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YES, OUR LEADS AND SLUGS ARE Machine Shaved, and are very superior and accurate; the prices are the lowest. We also give special and prompt attention to Electrotyping in all its branches, and particularly to Electrotyped Newspaper Headings, etc.

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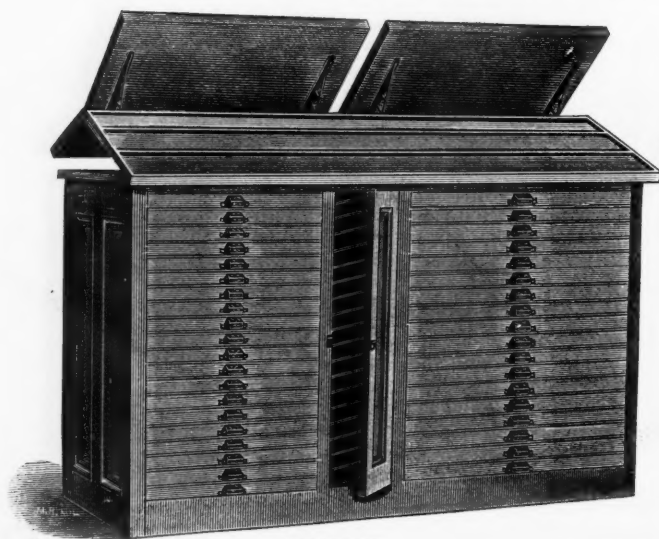
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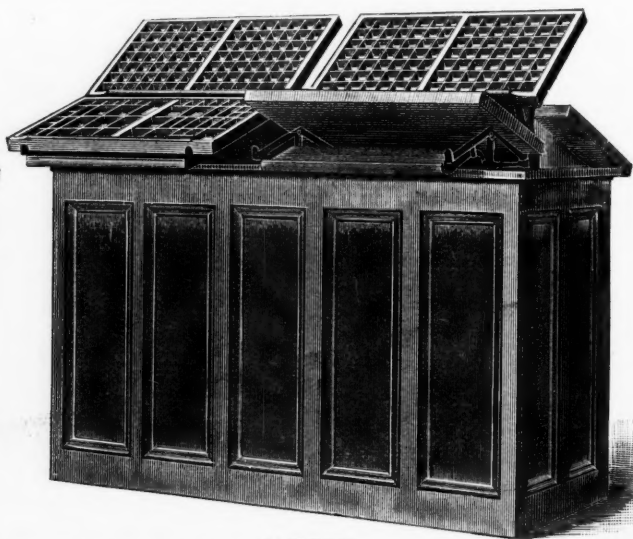
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BACK VIEW.

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- 2d.—When correcting, the galley is not laid on the case, covering half the boxes, but every box is convenient of access—this also *saves time*.
- 3d.—The lower case may be shaken up without lifting it from the stand—saves *more time*.

- 4th.—The lower case extends six inches beyond the stand, so that the compositor may work easily without rubbing his knees against the stand, and may be seated if necessary.

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- 7th.—The Galley Cabinet between the rows of cases affords as much room as a regular Galley Cabinet costing not less than \$8.00.

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Galley Cabinets,
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Reglet and Furniture,
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Labor-Saving Reglet Cases,
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Press Boards, Wood Quoins.



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DOUBLE "POLHEMUS" STAND.

Double Stand with racks for 12 full and 12 two-third cases, \$15.00

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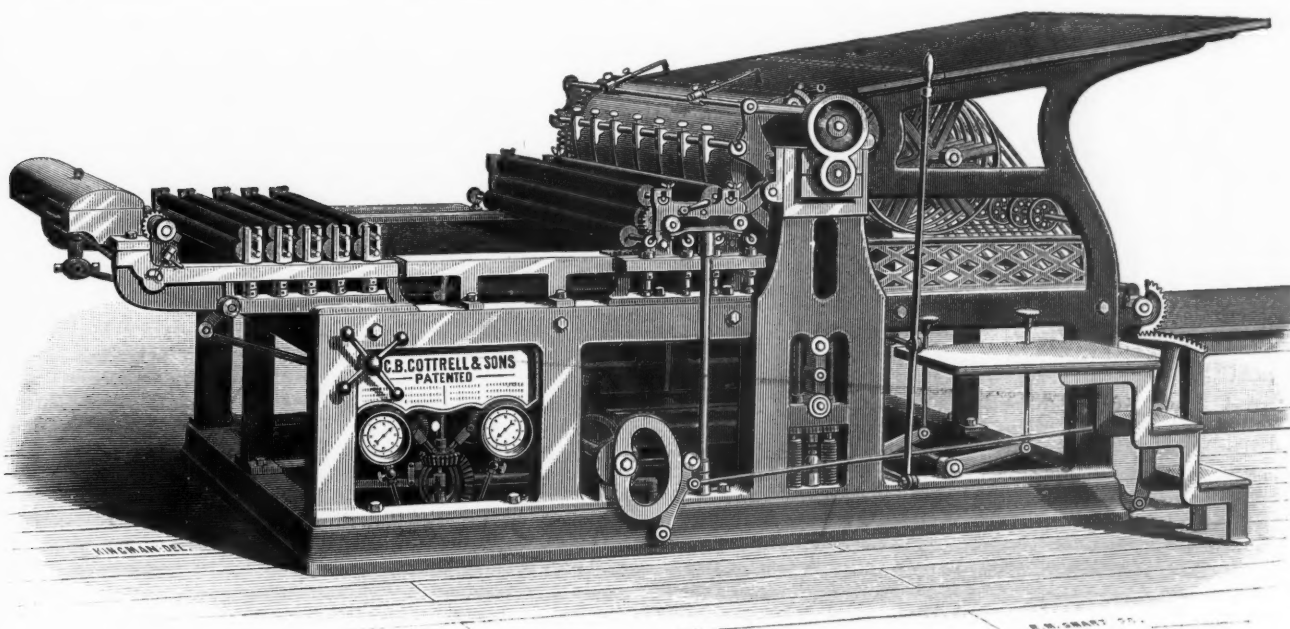
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Yours very truly,

BEERS & KESSINGER.

PHILADELPHIA, October 25, 1890.

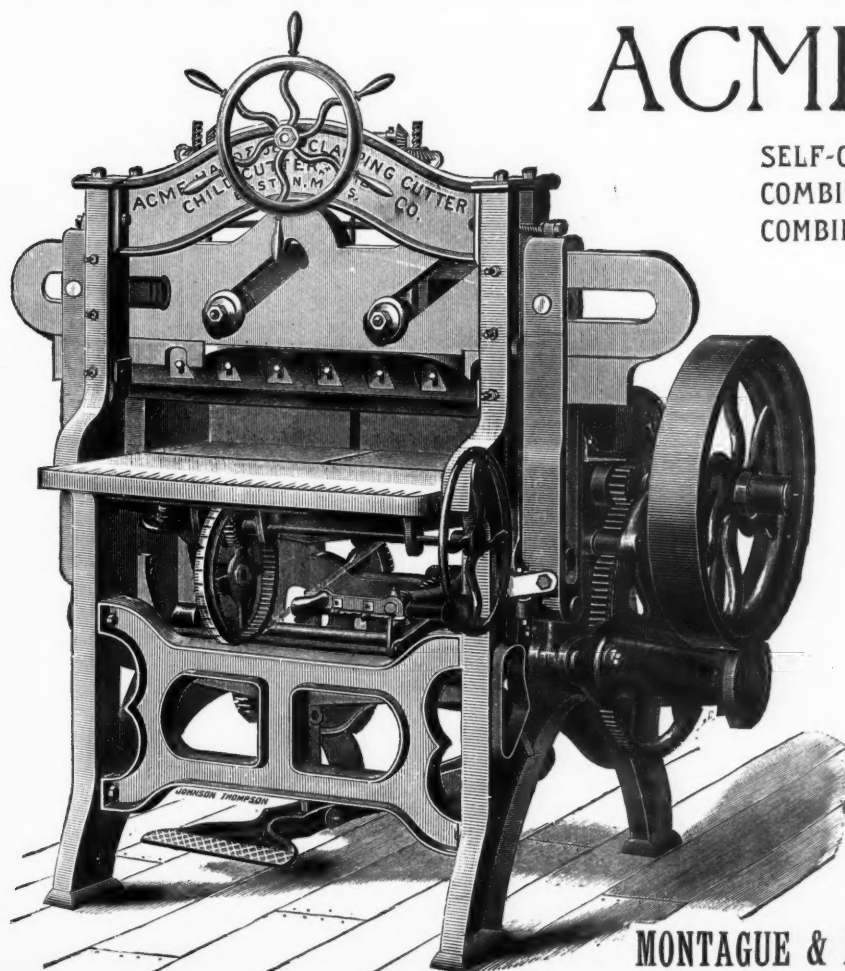
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ALLEN, LANE & SCOTT.

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It has my new **Patent Clincher** which has only one part.

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Written for THE INLAND PRINTER.

PRINTERS AND AUTHORS.

BY JOHN BEDFORD LENO.

AUTHORS have often "made copy" of the stupidity of compositors, verifying the old saying that "it is much easier to discover others' faults than your own." I have no intention of endeavoring to prove that all compositors are intelligent. I know from experience they are a mixed lot, some wise and some otherwise. This, however, may be as fairly said of authors as of compositors. The former also vary with regard to their intelligence, and their acts, if scrutinized, will be found to be equally stupid or unreasonable as those of the latter.

That compositors misinterpret their copy is beyond all doubt. It would, indeed, be strange if they did not. Their business is to read and set copy, not to interpret enigmas. On the other hand it may be said to be the author's business to write his copy in calligraphy that can be easily read, not in hieroglyphics that are incomprehensible to ordinary mortals, nor in cryptography of which the writer alone has the key.

As an old English compositor I have over and over again had good reason for cursing authors. My wage has been dependent on the number of letters properly placed, and from the slovenly written copy given to me, I have over and over again been robbed of my fair earnings, and this by men who should have known better and acted differently.

On my first arrival in London I got employment at Norman's, a well-known firm then trading in Maiden Lane, Covent Garden. The first copy handed me was the writing of Lord Brougham. I confess I was nonplused. I did my uttermost to comprehend it, but all in vain. In my difficulty I sought assistance from others, but to little purpose, till I came across a compositor who had a considerable amount of experience in solving it. The work, I remember, was on "labor and capital," and a considerable portion thereof was devoted to the sin and evil of labor combinations. In after years its contents were made to form a considerable part of his well-known work on this important subject.

I well remember asking myself if this was his mode of treating labor, and whether he had any right to play the part of a sloven at my expense? When Saturday (pay day) came, I risked my position by inquiring if the firm could grant me a trifle more than the ordinary pay for the undue amount of trouble and loss of time to which I had been put? I got, as I expected, a laugh in reply, although the foreman admitted that it was exceedingly difficult to comprehend, and admitted that the "reader" in many cases failed to interpret it properly. I came to the conclusion then, and I hold it now, that I had been robbed.

My next employment was with the Working Printers, in Red Lion Square, a position in which the copy of many remarkable men passed through my hands. That of the Rev. Charles Kingsley, afterward Canon Kingsley, was, I found, fairly good; but he had a friend who is the present Registrar General of England, whose copy gave great trouble to those new to it. Much of its peculiarity was due to the mode in which he marked his *i*'s. These were crossed rather than dotted, and until this habit was fully realized, there was always the difficulty of distinguishing the *i*'s from *l*'s.

Macaulay's handwriting was, if possible, worse than either, and it is of him that the story is told that he could never read what he had written.

I have little doubt, Mr. Editor, but that American authors are just as careless, or slovenly, and that American compositors have, at least occasionally, equally good grounds for grumbling, and, moreover, that they do grumble. If they do not, they have the right to do so.

The public (English or American) deal equally unfair to printers. In their reading they discover one or more errors. "Oh! it is a printer's error, I suppose," is the usual remark that follows. This is possibly true enough, but this does not warrant them in invariably casting the blame on the printer. As a master printer, I remember having a job returned because I preferred to

print it as it should have been printed rather than as it was written.

I have been told, whether truthfully or not, that Dickens never attempted to punctuate his own works. I cannot vouch for the truth of this, but I can assert that no matter where they were printed, they invariably passed through the hands of his friend Pardon, an old reader, well known and equally well respected. In this I think he acted rightly. Pardon was the best reader I ever had the good fortune to fall across, and, like the best of them, commenced life as a compositor. The advantage derived by Dickens from the plan he adopted consisted in his obtaining the services of a man who was alive to his style of composition. As for his calligraphy, that was fairly readable, though he would have done well occasionally to have rewritten the interlined passages. Like many another author, he was too prone to escape the trouble thereof, and was apt too readily to conclude that the typesetter would experience little or no difficulty.

Lying before me is a letter I received from Victor Hugo. It is both plain and solid, and no sensible compositor would dream of finding fault with its writer. It may be said that most of the down strokes are too thick, more especially when of abnormal length, and that this peculiarity distracts the eye of the reader. Momentarily it may do so.

Contrary to general belief, it will be found, on comparison being made, that poets write plainer than writers who devote themselves to prose. I had often noticed proofs of this fact, but believing that I might have been mistaken in my general conclusion, I determined I would go into the matter more fully. The result was that I had no reason to change my opinion. Lord Tennyson writes plainly and so does William Morris. Of the former's writing I have a *fac simile*, of which the following is a copy:

Sep 19/90

Lord Tennyson keeps to
inform Mr. W. E. Adams
that he will be happy to
place his name on the list
of honorary officers of the
Jockey Club Society.

This can neither be said to be written hurriedly nor slovenly. The *i*'s are all dotted and the *l*'s crossed. It is true that the loops of a few letters are missing; but the words in which they appear are to be read without the aid of the context. No compositor would dream of uttering a word of complaint against the writer, or feel the least difficulty in accomplishing his work without loss of time.

Trivial as this matter may appear, it is often a serious one for the poor compositor. It may be admitted that the system of slovenly writing puts money into the pocket of the writer, but, just

as assuredly, it is taken out of that of the compositor. And yet, it may be admitted that the writer has no intention of practicing robbery or wronging any mortal. It may, in cases, be admitted that the writer has done his best; but, even if he has, the typesetter is none the better off. In cases where illegible writing results from pure incapacity, a copyist should be employed. At any rate, it is the bounden duty of an author to put plainly written copy into the hands of the printer, and, if he fail to do so, then, as a matter of common justice, he should be called upon to pay, and this he should do with the same readiness that he pays other debts due.

The compositor is seldom indebted to the author; but that much can not be said of authors generally. Not only do compositors get blamed for errors to which they have not contributed, but the amendments that are often due to them are either passed unrecognized or are wrongly credited to the writer. In the rapidity of writing no doubt a blunder is easily committed; but that much can be safely said in favor of the man whose duty it is to compose type. In many instances these can be traced to mechanism rather than to art—to accident rather than want of knowledge, or want of care, and not unoften to a want of proper instruction. To blame a compositor for errors that have escaped the author and the reader's eye, is to blame the bricklayer rather than the architect or surveyor. It is not generally understood by the reading public that it is the reader who should be held responsible for errors. Those who know the routine of a printing office are fully acquainted with the fact that it is nearly impossible for a compositor to produce a form perfect, till his work has been revised thoroughly. Indeed, were it otherwise, there would be far less readers employed.

It is by no means uncommon to engage compositors to compose matter of which they do not profess to be able to interpret a single word, and place signs of the meaning of which they have no comprehension. For doing these things they, as a rule, get compensation for the extra trouble they entail. Why, then, should they fail to get compensation for the losses entailed by copy that is not understandable? I fail—and I am sure that other fair-minded persons must—to see the distinction.

I have no desire to fish for compliments to the class to which I am proud to belong, for I know full well that I should receive scant thanks from my younger confrères; but it has struck me that there are no few well-known authors, whom I might name, who could gracefully defend compositors from the unjust attacks that are occasionally leveled at them. Indeed, I have often been struck by the fact that, in despite of a series of years of continuous, or nearly continuous reading, I have never fallen across an author who had a good word to say for the English typesetter. It may be altogether different in your country, Mr. Editor. Ingratitude may not be quite so common among men of the class to which I am alluding. I am simply confining myself to what I know and can sincerely maintain. Of course, it is quite possible that instances may be found that I have missed; but even if this be done, it will fail to prove me wrong in my general contentions.

Written for THE INLAND PRINTER.

THE "DUTCHMAN."

BY FRANK NEWMAN.

"I say, Jimmy, what's the matter with that form?"

"'Twon't lift."

"Well, whose fault is it? Didn't you set that job?"

"No; not all of it, at least; it's only a line or two that won't lift."

"Drive in a 'dutchman,' then, and let her go."

By way of explanation, let me say that Jimmy was the senior apprentice in a certain office, and the other the head jobber. The troublesome form was a common dodger, 8 by 12, and the lines that did not respond to the affectionate, but somewhat tight squeeze of the quoins had been set by the "devil."

The "devil," as we all know, is, as a rule, a rather careless, happy-go-lucky, but nevertheless very handy sort of a fellow; but

his work needs to be improved upon by those knowing better the value of good work.

And thus it was that his work *was* improved (the job being a cheap one and in a hurry, as well) through the medium of the "dutchman."

Who does not know a "dutchman"? It (not *he*) is a great institution. It is of dagger-like shape, whittled down from a pica or nonpareil reglet, and driven in where deficient spacing causes a line to drop when a form has otherwise been properly locked up; and the beauty of it lies in the fact that it can be manufactured to accommodate, to fill a vacuum of from a four-em space of nonpareil to that of a three-em space of great primer, or more, as necessity requires.

But, seriously speaking, *should* it be used at all? I will not lay claim to be printer enough—although I have been in the business for upward of eighteen years and have worked on almost anything connected with the trade—to judge upon its merits myself, and shall leave this point to others who have been identified with the mysteries of our art for a longer period than I have been; but will content myself in saying, in some cases it is necessary, while in others it is not. Let some more experienced follower of Gutenberg prolong this discussion, for every day there is something to learn in our trade.

If all typos and apprentices would use proper care and take the necessary time to space out their lines and justify their cuts, then a "dutchman" would be uncalled for. But is this the case? No. We find among the average number of compositors very few who take pride enough in their work to do it in such a manner that when it leaves their hands and goes to the make-up and is, or, rather, should be ready for imposition and lock up, it is fit to be sent to press without the use of that great institution, the "dutchman." This is especially the case where piece hands are employed, who usually seem only to care about the number of thousands set up, but are troubled little as to the quality of their work—'tis the *quantity* with them, as a rule.

Let compositors who read this ponder over these few lines. The cause that compels me to express my thoughts will appear in another article.

THE LARGEST PRINTING MACHINE.

The largest printing machine in the world, it is claimed, is the multiple-color printing apparatus now employed in the Edinburgh Linoleum Works. This wonderful device has two drums, each nearly twenty-seven feet in diameter, placed side by side, with a short interval between them, and each capable of being driven independently, and each drum is of sufficient size to carry a piece of linoleum two yards wide, with a gap between the ends of the pieces when fixed upon the periphery of the drum. Parallel with the axis of the drums is a heavy bed like that of a planing machine, and on this traverses a table, carrying the framing on which the printing rollers are mounted, there being one roller for each color in the pattern. The rollers are one foot six inches wide, and print, therefore, but one-fourth of the width of the piece of linoleum at each revolution of the drums, each roller being adjusted at such a distance below that next above it that the color it applies falls properly into its place in the pattern printed by the first roller. When a strip one foot six inches wide has been printed in this way the full length of a piece of linoleum, the drum is stopped automatically with the gap between the ends of the piece opposite the printing rollers; the frame carrying the latter is then shifted one foot six inches laterally, the drum again started, and a second one foot and six inches width printed, and a third and fourth similar operation completes the printing over the two yards width. Each drum is driven by an independent high-speed engine.—*Manufacturers' Gazette*.

An adhesive mucilage for labels, suitable for bottles or glass, may be prepared by soaking glue in strong vinegar; then heat to boiling and add flour. This is very adhesive and does not decompose when kept in wide-mouthed bottles.

THE PAPER MILLS OF THE UNITED STATES.

NO. V.—THE BEEBE & HOLBROOK COMPANY.

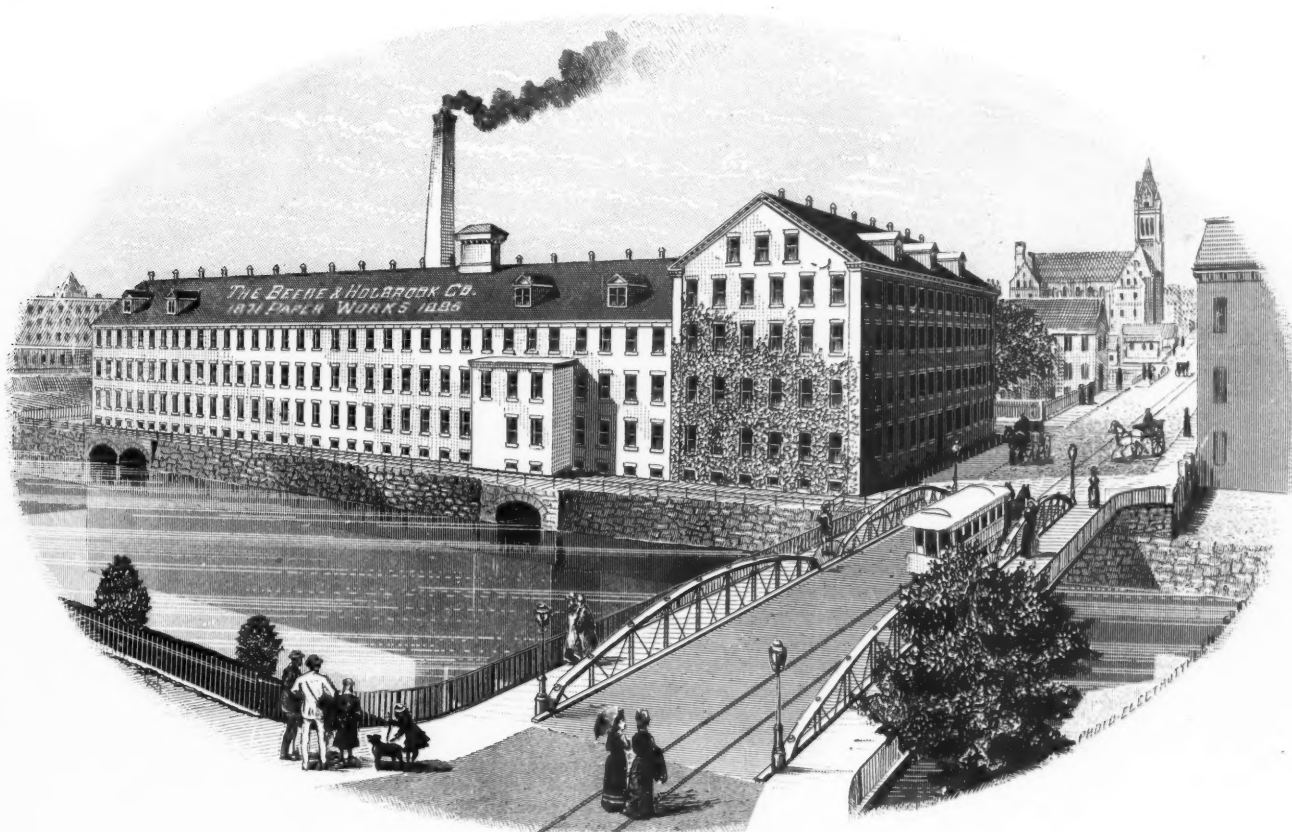
The Beebe & Holbrook Company, Holyoke, Massachusetts, has probably the most perfectly reconstructed old mill in the country. While a new mill might have been given a different form with plenty of land to stand upon, this mill shows the most convenient utilization of the land at command, and, under the circumstances of a mill reconstructed and added to, it has reached the very acme of excellent arrangement.

The raw stuff and bleaching materials are under the tower at the right. The rag bales are first taken to the fourth story of the main building to the duster room, over the rag room. Three Star dusters are used, each capable of carrying from one to two bales of rags. After being thoroughly dusted, the stock is emptied below into the rag room. This room is 130 by 50 feet, and is a

The loft is no doubt the largest continuous loft in the country, 275 feet long by 50 feet wide, and two stories high. From the loft the paper is brought down on an elevator to the finishing room. This room is also a model of convenience and airiness, it being 50 feet wide by 146 feet in length, with no obstruction to light on either side. It contains ten stacks of calenders, all fitted with Harlow's patent feeders. There is not a post in the room, the entire building being substantially trussed.

All the other departments in the mill, including size rooms, repair shops, etc., have been constructed with an eye to the most perfect utility, as well as economy; in fact, the Beebe & Holbrook Company's mill ranks among the best in convenience of arrangement and cleanliness in all its departments.

The company is one of the oldest in the city, having commenced operations in 1871. The mill is run entirely on the higher grades of loft-dried papers, and has made for itself an enviable reputation for turning out papers of high quality. Its Keene



model rag room in all respects, being well lighted and ventilated. The rags are thoroughly looked over, and after passing through the cutters are put into the bleach boilers and boiled under steam pressure. The rags are then emptied from the boilers and wheeled to the same floor in the engine room adjoining, in which there are four fifteen hundred pound washers.

The mill is supplied with a large number of drainers, which are of vital importance in the manufacture of the finer grades of paper. There are seven beating engines of nine hundred pounds capacity, manufactured by E. D. Jones, Pittsfield, Massachusetts. The mill is equipped with two paper machines, made by Rice, Barton & Fales, Worcester, one 78 and the other 84 inches wide. These machines are fitted with all modern improvements, such as cone pulleys, etc., and each is run by a thirty-five horse-power steam engine. The two machines occupy the same room, which is wide, light and thoroughly ventilated by exhaust fans.

In the construction of this mill the paper does not travel over the same ground twice. From the entrance of the rags into the mill to the exit of the paper is one unbroken line of travel.

Mills superfine flat papers and Chesterfield fine papers, as well as the genuine flax linen, have no superior in the market.

The water used in washing the rags comes from a spring that gives an unfailing supply of the purest water. Its capacity is estimated at not less than one thousand gallons per minute. The output of the company is about eight tons of paper per day.

The present officers of the company are G. B. Holbrook, president, and A. W. Esleeck, treasurer.

THE word "chapel" has a highly romantic origin. It is associated with the story of St. Martin sharing his cloak with a beggar. "Cloak," in late Latin, is *cappella*, a little cloak, or cape, from *cappa*, cloak, cape, cope. The Frankish kings preserved St. Martin's cloak as a sacred relic. They had it carried before them into battles, and used it to give sanctity to oaths. It was preserved in a sanctuary, under the care of special ministers called *cappellani*, or chaplains, and from the ministers the name came to be attached to the building, in old Norse French *capete*, Provençal *cappella*, Italian *cappella*, and so to any private sanctuary.—*Exchange*.

REPRODUCTION OF OLD BOOKS OR ENGRAVINGS.*

THE process is called anastaltique, and permits the reproduction of old books or engravings without recourse to compositor or engraver.

M. Reinecke, of Berlin, at a meeting of the Typographical Circle, has described the process, also adding the perfection to which he has brought this curious operation. Following are the essential points.

Each original is first submitted to an examination for the purpose of ascertaining the materials of which the paper is composed. This examination requires much prudence and care, particularly when the impressions are imperfect and when minute verifications are demanded to be assured that the ink is sufficiently thick to adhere to the lithographic stone. This process is rendered more difficult when the original must be preserved. Each kind of paper requires a particular chemical bath. Certain papers, made from a paste of poor rags, or containing fatty substances, are reproduced upon this stone like an autograph traced by a hand in perspiration; an imperceptible finger-mark on the original leaves a spot on the stone.

M. Reinecke has succeeded in overcoming these obstacles to such an extent that any ancient work may be freed from spots of ink and grease, thus recovering its original freshness, and if desired, the appearance of age may be obtained again by a light tinting with coffee-grounds.

If a book is to be reproduced it must be taken apart leaf by leaf. After passing the leaves through a chemical bath, the pages are placed upon a lithographic stone, smoothed, wiped, without cracks or scratches. The pages are spaced as in the original impression, with the same margins for cutting. It is given a moderate impression which is treated in the usual manner. One original suffices for the two sides, obverse and reverse.

The ink of the original plays a very important part in the reproduction; autographic and lithographic works are easiest. Formerly very strong inks were employed, which render the process comparatively easy unless the ink, by reason of its age, has contracted a brownish color because of the poor quality of oil with which it is mixed. This increases the difficulty as well as unevenness, breaking of fine lines, sticking, etc. In such cases a retouching of the stone becomes necessary. As an example of the success attained, in spite of all these difficulties, may be cited the "Concile Général," an old work, reproduced for the book shop of Victor Palmé, at Paris, comprising thirty-two folio volumes of one hundred and fifty pages each, of which eight hundred copies were made. A good workman is able to make many thousand impressions without causing the reproduction to become altered.

The originals of copperplate are difficult to reproduce, as the ink employed contains little of thick or fatty substance. The paper must be freed from starch and glazing by chemicals. When removed from the bath it must be placed upon soft paper to dry in a measure. A certain amount of moisture must be retained to work well. Each impression from copperplate is itself capable of reproduction if necessary, by reason of the amount to be worked off, the price being raised, or alteration of characters. The reproductions may be made in all forms, but the largest yet attempted are seventy-five centimeters by one meter.

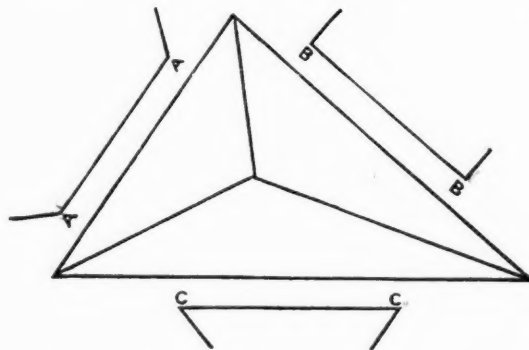
Here are some of the advantages of this process: The stock of a work high-priced may become exhausted, and a supply may be obtained at a low figure by means of the anastaltique impression. A library desires a certain number of copies of a rare work; nothing so easy as this method of obtaining them. Should an old and valuable work present some damaged pages, it is easy to restore them in this way.

The expense for works not offering unusual difficulties will not exceed ten francs a sheet aside from the paper if one hundred copies are made.

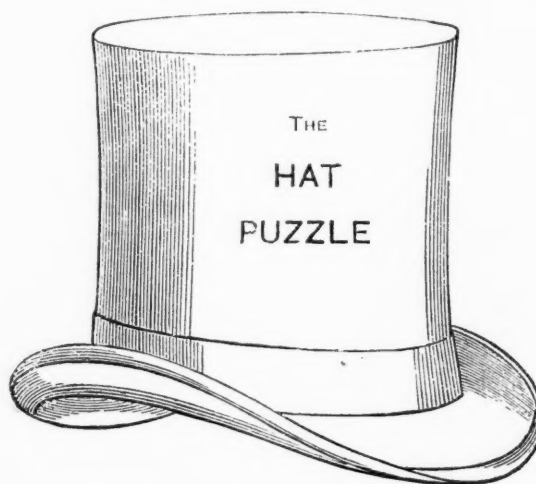
*Translated from *L'Imprimerie* for THE INLAND PRINTER by Miss Ella Garoutte.

ADVERTISING DEVICES.

Last year we showed some clever optical illusions from the *Paper and Printing Trades Journal*, which have been in great request for advertising purposes. We are now in a position to show two more of these diagrams. The first is contributed by the editor of *Typo*, and is thus introduced by Mr. Tuer in the *Journal*: "Guess, by eye-measurement only, which is the longest and which is the shortest of the three lines marked AA, BB, and CC. When

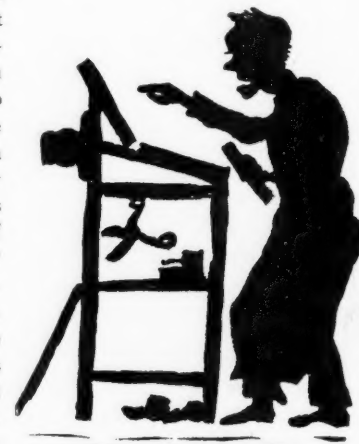


you have done guessing, measure them and see how awfully you are out!" The next is



"Look at the cut, and without measuring say which is the greater distance—across the top of the hat, or from top to bottom. Then put your own hat on the table about a yard in front of you, and carefully reconsider the problem. When you have *absolutely* made up your mind, take a foot-rule and measure your hat both ways. You will be very clever indeed if you guess correctly: nineteen out of twenty persons go wrong!"

The accompanying silhouette—"the disreputable-looking comp, alive with humorous energy," is the work of a clever and versatile Scottish printer, Mr. John Fairley, manager of the *Leith Burghs Pilot*, by whose kind permission it is reproduced. Few would guess the process by which the silhouette is produced—by means of the fret-saw, in the use of which Mr. Fairley has attained extraordinary skill. It is no less remarkable for artistic expression than for mechanical dexterity.—*Typo*.



ZINC ETCHING METHODS.

NO. IX.—FROM THE AMERICAN PRESS.

PHOTO-LITHOGRAPHY AND PHOTO-ZINCOGRAPHY.

EXPOSURE (COPYING OR PRINTING).

The negatives for this use must show the lines or dots of the drawing as *perfectly clear and transparent glass*, and the white paper as a *completely opaque* and dead black, or blackish gray coating on the glass. These words are intended in a literal and direct sense, not relatively or comparatively. Any negative which only partly complies with the requirements will give only partial results.

Notice if the temperature of the darkroom and the copying room (or out doors) are the same or notably different. For if it is cold and moist outside, the lining of the copying frame will partake of it, and if dry paper is put in it will cool off and gather moisture, and wrinkle even under pressure, and spoil the work. The least wrinkling causes serious trouble. So it is a good plan to lay the piece of paper between many folds of paper, which has been kept in the copying room, and let it lie for an hour (secure from any ray of light). Pass it between the rolls of the glossing press to smooth the right side before putting it in the copying frame.

Put the negative in the frame, film side up, upon it lay the sensitive paper, the face next to the negative film, over this a piece of thin rubber cloth, such as photographers use for focusing cloths, etc. (this is to keep any latent moisture contained in the lining of the back board from affecting the paper). The frame should be capable of shutting down with more pressure than is usually applied in copying frames. If copying out doors, the temperature must not run lower than 70° centigrade. In a lower temperature, or frosty weather, the ink will not adhere to the lines at all.

The glossing or calendering of the surface should be attended to with great care, and a large "double roller" machine, such as is used by the best photographers for glossing photos after mounting, should be used, but without the use of any heating apparatus such as they employ. The smoother the surface the sharper the print, the finer the lines, and the more open the shadows. But the glossing must not be overdone to such an extent as to give the paper a translucent appearance even in part, for then the chromic salt is chemically acted on by the great pressure in like manner as by light, and is decomposed, acts on the gelatine of the film, and causes smutty spots to appear on the print when developed. Even if the print develop well, this overglazed paper does not work well, for it will not adhere to the zinc in transferring.

The length of the exposition depends upon strength of the light and upon quality of the negative. In strongest summer sunlight it requires one minute or less; in sunlight weakened by haziness or faint cloud wreaths, or smoky city air, three to six minutes will do, in winter ten minutes. In cloudy weather or diffused light in shade, at least fifteen minutes; in decidedly bad light, one to three hours; in winter exposures under a skylight, a longer exposure may be necessary.

It is a great convenience to use, in copying, a Vogel's photometer fitted with a strip of the same paper. Ordinarily the copying is kept up until the figure 8 is faintly visible. Foggy negatives may require twice as long.

The copying frame should never be opened to see how far the print has proceeded, because the sensitive paper instantly gathers a trifle of moisture from the air in the portion exposed, expands accordingly, and when returned to place does not register exactly, which causes a part of the lines and dots to print wider than proper, and may even cause the blurring of close portions of the work. Hence a photometer is a necessity. Vogel's photometer is noted in every hand-book on photography.

Printing frames and all other materials can be secured from Fuchs & Lang, of New York City. Several frames should be kept on hand.

Care should be taken by the photographer that only perfectly level glass free from curvatures (most ordinary glass is of uneven thickness and bent), bubbles, spots, flaws or blisters, be used for

negatives. The glass *must be flat*, so that the paper can be pressed into actual contact with it.

No grain of sand or dust or other object must be permitted to lie between the negative and paper.

Upon a perfectly exposed print every line and dot, even to the finest, will be visible, even if only faintly so.

Never leave a print undeveloped until the next day, for the action of the light continues in the dark and widens the lines.

Every print must be at once rubbed in with transfer ink. It can be put into water and left there without injury until the next day, when the further development can be proceeded with.

INKING IN THE PRINTS.

It is best to use the fatty transfer ink prepared in solution in turpentine by Professor Husnik, which can be bought from the dealers in his paper, but it is well to know how to prepare the same, namely, take 8 parts of ordinary litho transfer ink, 1 part *pure yellow* beeswax (beware of adulterated wax), melt them together with much stirring and avoid burning; take off the fire and grind or stir in enough rectified spirits of turpentine to bring all to the thickness of molasses or heavy syrup. Cork well in a bottle. But it must be remembered that every such dissolved ink preparation alters with time, and as the wax may not be wholly in solution it will have a tendency to go to the bottom; hence it is well to stir up the bottle every time it is used, very thoroughly. If one always uses from off the surface of the ink, finally only the waxy portion remains at the bottom, and the ink is then so hard that it will not transfer well to either stone or zinc.

In such a case melt up the rest of the ink and rub in 5 to 10 drops of olive oil. It will then work all right until used up.

It is necessary to use an ink as hard as possible (hardened with wax), for the harder the ink the sharper the transfer.

An ink that is too soft spreads out in transferring, and gives thick, black strokes and lines, and solid shadows. If there is too little fat it will not transfer at all and remains upon the copy.

Stone requires a much more fatty ink than zinc. Even if it colors the stone with an apparent transfer, if the ink does not contain enough of the greasy element it will not enter into the stone, and the transfer would not stand etching up, but would rub off. Hence it is necessary to make the transfer to stone with a more fatty ink, adding, if needful, a small amount of olive oil or mutton tallow.

With zinc, the affair is quite different; the ink is not absorbed into the metal, but rests on the surface. It is enough that a coating of waxy or resinous nature be applied to the surface to resist acid.

APPLICATION OF THE INK.

Lay the print upon a glass or metal, take a few drops of the ink out of the bottle with a brush and dab upon the print, and with a small ball of cotton batting rub the ink in equal strokes in all directions, so as to distribute it in an equally thin and uniform coating over all the surface. The ink should only show as a deep gray coating, not black all over the print. The print is then allowed to lie for five minutes, so that the turpentine can evaporate.

At the end of this time it is immersed in a tray of water. In a half an hour it can be taken out and developed, or, if desired, it can be left to lie there for one or several days.

The inking in of a piece of paper dried upon a glass plate for fine work, is different, and follows in another section.

THE editors of the leading newspapers in London receive the following salaries: Mr. Delane, of the *Times*, receives \$20,000; and the present editor, Mr. Buckle, receives \$25,000; the editor of the *Standard* is paid \$15,000; Mr. Pollock, of the *Saturday Review*, \$10,000; Mr. Hutton, of the *Spectator*, \$10,000; Edward Lawson, proprietor of the *Telegraph*, receives no salary, but two assistants are paid \$17,500; Mr. Burnand, of *Punch*, \$15,000; the editor of the *Daily News*, \$20,000; Mr. Frederick Greenwood, "The Casual Pauper," of the *St. James Gazette*, is paid \$9,000.

PHOTOGRAPHY IN NATURAL COLORS.

Veresz's photographs in natural colors are still the daily talk. In regard to their durability I have given already my opinion; but one question seems to me still more important, that is, the resemblance of the colors to nature. Having been previously without the originals, I was not enabled to give a decision. In the meantime I have obtained from the inventor, Veresz, a new photographic picture, with the original, and I am now in position to give a positive criticism about the natural resemblance of the colors. This refers only to the picture on paper, which is at present before me. The original is one of those transparent window pictures in bright colors brought into the market by Grimme and Hembel, in Leipsic, as a substitute for glass painting.

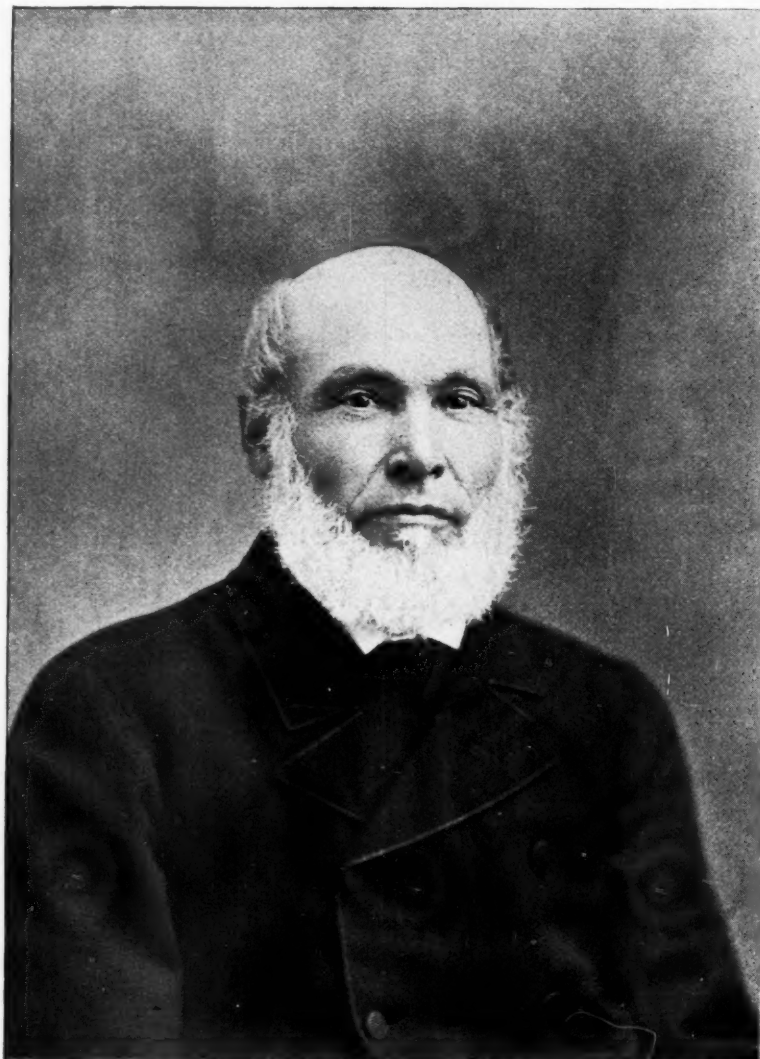
It represents a Cupid with yellowish-brown hair and wings, and a small blue scarf around the waist, whose ends wave in the wind. He carries an arrow piercing two hearts of ruby color; between the knees he holds a quiver with yellow ornamented opening, and in his left hand the upper part of a large brown cross-bow, with blue and yellow mountings, the lower part of which rests, with the figure, upon an idealistic thistle blossom of red leaves. The stem is of the same color, and the plant shows fresh green leaves. The picture has a pale-blue background, and red, green and yellow ornamentation around the border in very pronounced colors. This border ornamentation affords an excellent means of comparison with the print. The latter, contrasted with the bright original, shows a greenish-gray, partly dark, ground. At first look one recognizes readily that of all the colors only the

red of the original has been distinctly reproduced. But it is not true to nature; it has a copper-red color and differs decidedly from the vermilion and carmine red of the original. Besides this copper red only the blue of the scarf and the mountings of the cross-bow and quiver comes out as a very pale light blue, with no natural resemblance. The black lines of the border decoration appear alongside of this as a violet black. These are the tones which, to some extent, have a similarity of color, but with the other colors it is not so favorable. The yellow squares and green trapezoids of the border decoration appear neither yellow nor green, but have a grayish-red tone. The blue fields are not blue, but greenish gray, like the ground. It is most singular that several parts are reproduced in red

which actually are not red, but brown yellow, as, for instance, the hair, the wings, the cross-bow, the thistle, etc. The green leaves in the print show no fresh color, and the red leaves of the blossom and the body of the Cupid show only a pale flesh color. It is also remarkable that the thin lines of the shadows (black in the original) appear red in the print, even in those parts not colored red, while the broad black lines, as remarked above, are black.

The resemblance of the new photographic pictures to natural colors is therefore not very close. Only two colors can be recognized distinctly in the copy, of which the red is the best; in a less degree the blue, which is weaker, as far as the picture is concerned. The blue in the ornamentation around the border, and

all other colors, either have not been reproduced at all or are entirely unlike the original. It is possible that these discrepancies did not appear so prominently in the previously described glass pictures, whose colors were decidedly more lively; I have no suitable object at present with which to make a decisive comparison. If I compare the sample before me with the pictures I have seen in 1867 of Niepce de St. Victor, Becquerel and Dr. Zenker, I must confess that those much older productions were richer in color, although the tones deviated likewise considerably from the natural ones. An essential progress, therefore, I cannot recognize in the present pictures. But, after all, it is good to revive the problem, and thus animate to further experiments. If other scientists, like Dr. Eder, Eugen von Gothard, etc., express themselves more favorably about Veresz's photographic pictures, the reason may be that they



JOHN A. PARSHALL, DELHI, N. Y.

have not seen the older productions, which I have.—*Dr. Vogel, in the Bulletin.*

PRINTERS AND WHAT THEY DO.

The matrices in which are cast the stereotype plates used in newspaper offices form one of the most important features of the successful and rapid operation which is necessary in that work, and they are prepared in a very simple manner. Make a jelly paste of flour, starch and whiting. Dampen a sheet of soft blotting paper, cover its surface with the paste, lay thereon a sheet of fine tissue paper, cover the surface with paste, and so on until four to six sheets of the tissue paper have been laid on. The combined sheet thus made is then placed, tissue face down, upon the form of types,

which are previously dusted with whiting, and with a brush driven down upon the types and thereon allowed to dry. The operation of drying is facilitated by having the types warmed by placing them upon a steam-heated table. A blanket is placed over the paper during the drying operation.

Many compositors have wondered why the capital letters J and U are placed in the bottom of the "cap case" and not in regular order with the rest of the letters. The reason of this is that the letters J and U were not invented when type and cases were first made, and when they were first cast they were put at the bottom of the case, so as not to disturb the established order of the other letters, and there they remain to this day.

A method of printing to imitate type-writing has been produced, which accomplishes the result by means of a layer of silk placed upon the face of the type and screwed between the lines under the leads and clamped at the ends to the chase. This gives a shading to the circular, the rollers depositing so small a portion of ink upon the silk over the spaces between the type as to have no appreciable effect upon the printed sheet.

Noble works ought not to be printed in mean and worthless forms, and cheapness ought to be limited by an instinctive sense and law of fitness. The binding of a book is the dress with which it walks out into the world. The paper, type and ink are the body in which its soul is domiciled. And these three—soul, body and habilliment—are a triad which ought to be adjusted to one another by the laws of harmony and good sense.—*Gladstone.*

ELECTRICITY IN THE PRINTING OFFICE.

A new use for electricity has been found at the Cook publishing house. In the office of the superintendent ten electric lamps are arranged in separate compartments of a frame or box, somewhat similar in appearance to the annunciators seen in hotel offices. The lamps are concealed from view, apertures in front of the compartments being covered with colored glass, each having its distinguishing color. The lamps are connected by means of electric wires with the automatic counting machines on the ten large printing presses located in an adjoining building. When the presses are in operation, the electric circuit is opened and closed by the working of the counting machines, causing quick flashes of light in the lamps. Thus every sheet of paper printed in the establishment telegraphs its record to the office, where the operation of each machine can be seen and its speed or delays noted.

In this connection it may be interesting to note that the speed of the large perfecting press is so great that it was found necessary to record each two sheets printed instead of single sheets, and even then the flashes of its lamp are almost continuous in appearance, showing that while the press is not quite as quick as lightning, it is too fast for the eye to follow.

It is believed that this is the first application of electricity to purposes of this kind, and may serve as a valuable hint to managers of large establishments who wish to be enabled to see the operation of their machinery while working at their desks.—*Elgin (Ill.) Daily News.*

LEGAL DECISION.

LIBELOUS PUBLICATION CONCERNING SUIT.

The publication in a newspaper that a suit for breach of promise to marry was to be brought against a person, is libelous in itself without proof of special damage, and, as bearing on the point of the general damage of such a statement to plaintiff, he may show the nature of his business and the fact that he was a married man at the time of the publication. The fact that the newspaper correspondent acted in good faith in sending the item, and that he was actually informed that an action for breach of promise had been brought against a person of same name as plaintiff, will not mitigate the damages, where the newspaper published the item without inquiry and without actual knowledge on the question. *Morey vs. Morning Journal Association*, Court of Appeals of New York, 25 N. E. Rep. 161.

MR. JOHN A. PARSHALL.

On page 170 we present a correct portrait of a veteran printer, Mr. John A. Parshall, who, on October 17, 1890, celebrated the fifty-second anniversary of his entering the employ of the Delhi (N. Y.) *Gazette*, a record which, for continuous service in the same establishment, we believe few, if any living printers can surpass. In February, 1835, he entered the office of the *Otsego Republican*, at Cooperstown, New York, as an apprentice, where he remained till September, 1838, when he removed to the village of Delhi the following month, and has been continuously employed in the *Gazette* office, and, in fact, the same building since that time, and has set type at the same window for nearly fifty years. In February, 1839, he set up three marriage notices in the *Gazette*, and in February, 1889, he put in type notices of the golden weddings of the same parties, in the same office. Mr. Parshall is still a hale, hearty old gentleman, although in his seventy-third year. THE INLAND PRINTER congratulates him on his record, and trusts he may be spared for many years to come.

ANSWERS TO CORRESPONDENTS.

J. D., Cincinnati, Ohio: Please give the ingredients of a paste for postage stamps.

Answer.—The paste used for United States stamps is made of dextrine, 2 parts; acetic acid, 1 part; water, 5 parts; alcohol, 1 part.

A. R. A., Batavia, New York: Please inform me in the next number of your magazine if you think that any of the various typesetting machines now on the market will ever reach such a state of perfection as to succeed the compositor on fine bookwork.

Answer.—Eventually, yes.

SUBSCRIBER, Chicago: Please explain in the columns of THE INLAND PRINTER which is the correct pronunciation of the word "Italics" (i-tal'-ics or it-al'-ics). Also what is the best way to treat a new roller before putting it on the press the first time?

Answer.—1. I-tal'-ics. 2. No special treatment is required.

P. F., Scranton, Pennsylvania: I saw in the March issue of THE INLAND PRINTER a cut and description of a new composing stick, styled the "Duplex," the invention of George F. Turner of Chicago. Please give his address if the stick is now on the market.

Answer.—The September issue contained a cut and description of an improvement on the "Duplex" referred to, by the same party. Mr. Turner's address is 208 Twenty-fourth place, Chicago.

J. L. R., Toronto: I have a large number of very small labels or stickers to print—about thirty on a sheet. They have all to be gummed ready to stick. I want to know the best way to do them, whether to print them on ready gummed paper, or print them first and then gum the backs of them after.

Answer.—Print them first and gum them after.

J. D., Toronto, Ontario: Which do you consider correct, "An unique appearance," or "A unique appearance," and what rule is there governing such cases?

Answer.—"A unique appearance" is correct. Rule: *a* should be used when the next word after it begins with a consonant sound; *an* should be used when the word after it begins with a vowel sound. That is, *an* should be used before *a, e, i, o, u* not equivalent to *yu*, *y* equivalent to *i*, silent *h*, and *h* faintly sounded when the next syllable after its own has the chief accent; in all other cases *a* should be used. Initial *u* long, *eu, w, o* in *one*, and *y* articulated with a vowel after it, represent consonant sounds.

J. D., Cleveland, Ohio: Will you please inform me in your next issue what is the cost of "The American Printer," "The Practical Printer," "The Progressive Printer" and the "American Printers' Specimen Exchange," and also of whom they can be purchased.

Answer.—1. The "American Printer" can be obtained by sending \$2.25 to the office of THE INLAND PRINTER. 2. "The Practical Printer," by sending \$1 to H. G. Bishop, Oneonta, New York; "The Progressive Printer," published by Samuel

Whybrew, Rochester, New York, cost 50 cents; and the four volumes of the "American Printers' Specimen Exchange" can be obtained by sending \$3.75 to Mr. Edward H. McClure, Printer, Buffalo, New York.

ST. LOUIS NOTES.

I am pleased to note that the state of the printing trade in St. Louis still remains very good, and the prospects also remain bright, but the offices seem to be able to handle all the work, and we hear of no new ones contemplated or proposed.

Our city election which has just taken place was a boon to the printers, as the new Australian system of voting seems to impress all candidates that they must be very profuse in the providing of pocket cards announcing their candidacy, poster cards to tack in prominent places, dodgers, and in many other ways aimed to secure the attention of voters. Never before has there been such a demand for these cards, and "ye printer man" smiled thereat.

The representative journal of the local typographical union, the *Printer's Journal*, has succumbed to circumstances and will appear no more. We did not learn the particulars. We are sorry to chronicle this, as it seems that so large a union should support an official organ.

Mr. Charles A. Gitchell, business manager of the *Star-Sayings*, made a race for election to the city House of Delegates, but the typographical union, and more particularly Typographia No. 8, made such a strong fight against him that he was badly defeated. The cause of the opposition was the fact that Mr. Gitchell's paper will not employ union labor in any of the various departments.

Two of our newspapers have lately had libel suits entered against them. The *Post-Dispatch* is made defendant in one for \$20,000, and the *Irish-American* had a suit for \$10,000 filed against it and afterward took notice of the filing in its editorial columns and made light of it and referred to the proceedings as a bluff, and were rewarded therefor by another suit from the same party for \$30,000 additional in consequence of the editorial.

The St. Louis *Republic* and the St. Louis *Post-Dispatch* have each ordered Thorn typesetting machines to be put in as soon as the manufacturers can do so. We also hear it rumored that some of our larger book offices will put one or more machines each on trial in their offices.

Our three leading daily papers each expect to soon appear in a new dress.

As the new building of the *Globe-Democrat* nears completion, we can imagine Mr. Witter, foreman of the composing room, cudgeling his brain to plan the new quarters for his department in order to make the most convenient and pleasant of any in the country, as he vows he will make it. Mr. Kirten, superintendent of the pressroom, is also spending much time looking after the arrangement of the pressroom in the basement.

Mr. George Knisely, an old and well-known compositor, now holding cases upon the *Globe-Democrat*, has rented an office and devotes his spare time in the afternoons to dealing in real estate. He seems to be meeting with good success, but does not contemplate deserting printing for a few months at least.

The strike of the German compositors against the three German dailies is still on, with no prospects of a settlement, but the papers appear regularly, and the men have mostly found employment elsewhere.

A large building will soon be erected at the corner of Third and Locust streets, where the building containing so many printers was burned out last spring. The new building when completed will be occupied in part and perhaps entirely by the F. O. Sawyer Paper Company.

A few weeks since the Compton & Sons Lithograph Company was damaged slightly by a fire in one of its departments. Damage was mostly by water to paper stock.

Woodward & Tiernan Printing Company will soon occupy the newly erected annex to its building.

THE PRINCESS.

"IN THE TWILIGHT."

BY YE INDEPENDENT SUB.

As long as Sol pours down his rays
I hide myself from sight,
And only bloom when his light has paled,
To "catch on in the twilight."

What if the "regs" don't like my style,
And say it's far from right,
That's naught to me, my chance is good
To "catch on in the twilight."

But if chance fails, and I'm shut out
From work night after night,
I'll look me out some friendly "freight,"
And "catch on in the twilight."

TO PRINT CONSECUTIVE NUMBERS.

Where a printer has an order for a lot of consecutive number cards—say from one to one hundred—and only two figures of a kind from 1 to 0 to do it with, it is well to know the simplest way of going at the job to make it pay. Set up your twenty figures as shown in double column A.

A.	B.	C.	D.
1:1	2 1	111	111
2:2	3 2	222	222
3:3	4 3	333	333
4:4	5 4	444	444
5:5	6 5	555	555
6:6	7 6	666	666
7:7	8 7	777	777
8:8	9 8	888	888
9:9	0 9	999	999
0:0	1 0	500	000

Run a lead up the space indicated by the dotted rule, and, if the figures are uneven, justify each separate figure to fit the space it occupies. If the order calls for ten of each, print ten copies from the form as it stands. Then take out the figure 1 from the top of the first column and place it at the bottom, as shown in column B; print ten more. Continue until ten forms are printed. Then take out the first column entirely, and print the unit column only. This gives you the completed job, excepting of 100. To print to 500, using three figures, make form similar to column C above, requiring 50 changes; and to print 1000, like column D, with 101 changes. Proceed in the same manner as above described.—*Printers' Gazette*.

THE COMPASS IN THE WATCH.

A correspondent of the London *Truth* sends the following: "A few days ago I was standing by an American gentleman, when I expressed a wish to know which point was the north. He at once pulled out his watch, looked at it and pointed to the north. I asked him whether he had a compass attached to his watch. 'All watches,' he replied, 'are compasses.' Then he explained to me how this was. Point the hour hand to the sun, and the south is exactly half way between the hour and the figure XII, on the watch. For instance, suppose that it is 4 o'clock. Point the hand indicating 4 to the sun and 12 on the watch is exactly south. Suppose that it is 8 o'clock, point the hand indicating 8 to the sun, and the figure X on the watch is due south. My American friend was quite surprised that I did not know this. Thinking that very possibly I was ignorant of a thing that every one else knew, and happening to meet Mr. Stanley, I asked that eminent traveler whether he was aware of this simple mode of discovering the points of the compass. He said that he had never heard of it. I presume, therefore, that the world is in the same state of ignorance. Amalfi is proud of having been the home of the inventor of the compass. I do not know what town boasts of my American friend as a citizen."



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TYPESETTING CONTEST.

One of the most remarkable typesetting contests that ever occurred in this country was held in the composing room of THE INLAND PRINTER on Sunday, November 9, Peter Thienes, of the Chicago *Mail*, and Leo Monheimer, of the Chicago *Herald*, being the contestants. Great interest was taken in the affair, as the



PETER THIENES.

men were so evenly matched, each having a large number of friends ready and willing to stake their "pile" on the contestant they believed would surely win. The ladies, too, took great interest in the affair and were not afraid to back their choice.

The following are the terms under which the match was contested:

CHICAGO, Ill., October 20, 1890.

We hereby agree to set nonpareil type, beginning at 12 o'clock, November 9, 1890, unless sickness prevents either contestant being able to work on that day, in two stretches of two hours each, the first to begin at 12 o'clock and continue until 2 o'clock, and after an hour's rest to resume work at 3 o'clock and continue until 5 o'clock, for \$200 a side, a forfeit being deposited with the sporting editor of the *Inter Ocean*, who is to be the final stakeholder. Each contestant is to appoint a manager, the two to appoint a third party to act as referee. Each contestant has the privilege of selecting spaces such as he wishes to use. Should either contestant have an "out" during composition it is not to be measured after being corrected. The national typesetting rules are to govern the contest in regard to spacing, justification and correcting. The type to be used is to be decided upon at least ten days before the day of holding the contest. The final deposit is to be made on the Tuesday preceding the day of the contest.

LEO MONHEIMER, Chicago *Herald*.
PETER THIENES, Chicago *Mail*.

This is the second match the same men have been engaged in during the last two years, Monheimer winning on the former occasion. Thienes, however, was not satisfied, and issued the challenge, which Monheimer at once accepted, and chose nonpareil as the type to be used.

William Lumsden looked after the interests of Monheimer, while Gus Bilger anxiously waited upon Thienes. O. G. Wood, of THE INLAND PRINTER office was chosen referee, and was called upon to give some very close and exact decisions. Harry Flinn and Adolph Scholl acted as proofreaders.

The copy given to each compositor was identical, and was taken from THE INLAND PRINTER, the subject being a lecture by A. C. Cameron on the labor problem, delivered in June, 1888.

Time was called at 12 o'clock, and both men commenced steady and at a good gait and kept it up for two hours, when they rested for one hour. At the end of the first stretch Monheimer had set 3,666 ems and Thienes 3,598 ems gross. At 3 o'clock time was called again, and both contestants started out to do better than they had in the first half. The task was completed at 5 o'clock, with the following result: Monheimer had a string of 7,359 ems, Thienes having 7,305 ems, a difference of only 54 ems in four hours' composition. Monheimer was 23¼ minutes in

correcting his two proofs, Thienes only taking 18¾ minutes to complete his task, 25 ems being deducted for each minute occupied in correcting proofs. This left the match in the following close order: Monheimer, 6,783 ems; Thienes, 6,837.

Both parties now commenced to look for the slightest error or bad spacing, and the referee was called upon to carefully examine the matter set by the contestants. In going over the galleys the referee discovered that Monheimer's stick had been unfortunately set a three-em space too narrow, "quads" being used instead of the letter "m," which is correct when turned sideways; Monheimer's stick, therefore, only contained 27¾ ems, instead of 28 ems of the type used. Thereupon the referee awarded the match to Thienes by 142 ems, his stick containing the full 28 ems. It may be well to state that Mr. Monheimer was not aware of the mistake and accepted his defeat gracefully, the utmost good feeling existing, and thus ended one of the most remarkable typesetting matches ever known.

The following is a short history of the two men with some of their performances at the case:

Peter Thienes was born in Edinburg, Indiana, and is thirty-three years old, and is known throughout the trade as an exceedingly fast and accurate workman. The only public contest in which he participated was that of Philadelphia, when he set in thirty-three hours 60,323 ems, and lost but thirty-two minutes in correcting the entire amount. His best gross score was 2,912 ems in one hour and a half; his best net score was 2,843½ ems in one hour and a half. The most remarkable run he has ever made was in this same contest, when he set 2,734 ems in one hour and a half, with only one turned letter. In this tournament he won the local championship and an elegant gold medal. He also was presented with an engraved silver stick by the employes of the Philadelphia *Times* in reward for his splendid work in the Philadelphia tournament.

Mr. Thienes carries his honors meekly, and is an unpretentious gentleman, his friends being legion.

Leo Monheimer is a native of Lancaster, Missouri, is twenty-four years old, and has been in Chicago several years. He has



LEO MONHEIMER.

never worked east of Cincinnati. In private he has frequently set over 2,000 ems per hour. The only public record that he holds was made in the Chicago tournament, when in one hour and a half he set 2,600 ems gross and 2,522 ems net, and made a total set, in twenty-one hours of 35,165 ems gross and 33,346½ ems net. He is called one of the fastest typos in the United States, and his recent performance was one which justifies his reputation.

NONE OF OUR BUSINESS.

[A little girl was heard to finish her evening prayer with these words:
"And I saw a poor little girl on the street today, cold and barefooted; but
its none of our business, is it God?"]

"None of our business!" wandering and sinful,
All through the streets of the city they go,
Hungry and homeless in the wild weather—

"None of our business!" Dare we say so?

"None of our business!" Children's wan faces,
Haggard and old with their suffering and sin;
Hold fast your darlings on tender, warm bosoms;
Sorrow without, but the home-light within.

What does it matter that some other woman—
Some common mother—in bitter despair,
Wails in a garret, or sits in a cellar,
Too broken-hearted for weeping or prayer?

"None of our business!" Sinful and fallen,
How they may jostle us close on the street!
Hold back your garment! Scorn? They are used to it;
Pass on the other side, lest you should meet.

"None of our business!" On, then, the music;
On with the feasting, though hearts break forlorn;
Somebody's hungry, somebody's freezing,
Somebody's soul will be lost ere the morn.

Somebody's dying (on with the dancing!)
One for earth's pottage is selling his soul;
One for a bauble has bartered his birthright,
Selling his all for a pitiful dole.

Ah! but One goeth abroad on the mountains,
Over lone deserts with burning deep sands!
Seeking the lost ones (it is His business!)
Bruised though His feet are, and torn though His hands.

Thorn-crowned His head and His soul sorrow stricken,
(Saving men's souls at such infinite cost),
Broken His heart for the grief of the nations!
It is His business saving the lost!

—*London Christian Commonwealth.*

THE BENEFIT OF NEWSPAPER TRAINING.

I believe I have done everything which an editor or publisher ever has to do, from directing wrappers up to writing the biography of a president within an hour after his death. This means, if the training be continued through many years of life, and if one be under a good chief, that one gains, of necessity, the ready use, at least, of his own language. We newspaper men may write English very ill, but we write it easily and quickly. So that to us, who have been in this business, there is something amazing to hear a clergyman say that he occupied a week in composing a sermon, which was, at the outside, thirty-five hundred words in length. One can understand absolute inability to do it at all; but no newspaper man understands how a man, who can do it, can spend thirty-six hours in doing it. If you have to send "copy" upstairs, hour after hour, with the boy taking slips from you, one by one, as they are written, and you know that you are never to see what you write until you read it the next day in the paper, your copy will be punctuated carefully, written carefully, and will be easily read. That is one thing. Another thing goes with it. You will form the habit of determining what you mean to say before you say it, how far you want to go, and where you want to stop. And this will bring you to a valuable habit of life—to stand by what has been decided. Napoleon gave the same advice when he said, "If you set out to take Vienna, take Vienna." For these reasons, I am apt to recommend young men to write for the press early in life, being well aware that the habit of doing this has been of use to me.—*Edward Everett Hale, in the New York Forum.*

HOW TO CLEAN RUBBER BLANKETS.

The use of turpentine in removing grease and color from rubber blankets is increasing to such an extent that we desire to make a few suggestions as to its use and effect.

The quantity used should be as small as possible, and great care taken that it is thoroughly dried before the blanket is used in printing. Otherwise, as turpentine softens the rubber face, the blanket will be injured by the pressure of the cylinder, causing wrinkles to appear on the face.

It is preferable to clean the blanket after work at night, thereby giving ample time for the turpentine to dry out, rather than in the daytime, when the press is in use.

We strongly recommend the use of ammonia as a substitute for turpentine. It will do the work quicker, and generally fully as effectively, and with less chance of damage to the blanket. The ammonia should be diluted to about six to nine degrees strength (18 degrees can be easily obtained and diluted with one or two parts water), and, after using it, the blanket should be dusted with powdered chalk or magnesia. Ammonia will dry out very quickly (in much less time than turpentine), and when dried out leaves the blanket perfect and ready for use.

STANDARD MEASURES FOR JOBWORK.

Every well conducted printing office should have posted up in the composing room a table giving standard measures to which sticks should be set for all ordinary jobwork. This will prevent waste of material caused by cutting irregular measures. The following table, which we reprint from the *National Publisher and Printer*, will be found useful. It can be extended as desired to meet individual requirements.

To realize the full value of this table, an office should be equipped with type on the point system, job sticks setting automatically to any measure, and galleys graduated to ems down the side. A compositor receiving, for instance, a circular to set up to packet note size, would glance at this table, and noting that the width of the matter for that size paper is twenty-six ems, set his stick and get his leads and slugs to that measure. He also notes how far down the galley the forty-five ems of length reaches, and is ready to go ahead. This takes much less time than hunting up a sheet of paper and folding it, with the chance of getting the margin wrong after all.

The following are the sizes in ems that matter should be set for the jobs named. The margin left is medium, or about right for the average job. It can be crowded a little if matter is very close, or made a little more if matter is light:

	EMS WIDTH.	LENGTH.
Small business card (4¼ by 2½ inches).....	21	12
Large " " (5¾ by 3½ inches).....	27	14
Postal card.....	27	15
Ordinary note circular.....	24	42
Packet " ".....	26	45
Ordinary letter ".....	40	52
Quarter cap circular or blank.....	20	35
Half " " ".....	35	44
Ordinary note head.....	28	12
Packet " ".....	30	12
Ordinary statement head.....	28	12
" letter head.....	45	12
" bill head.....	45	12
Narrow " ".....	37	12
Sixteenth sheet dodger (6 by 9½ inches).....	28	48
Eighth " " (9½ by 12 inches).....	48	62
No. 3 tag.....	18	10
No. 5 tag.....	23	12

—*American Art Printer.*

We acknowledge receipt of specimen book of wood type, manufactured by the American Wood Type Company, South Windham, Connecticut, which contains a very complete list of the various letters and borders made by the company. The prices of wood type have recently been reduced, and parties about to purchase material of this description would do well to write to this firm.

THE CHILDS-DREXEL HOME FOR UNION PRINTERS.

MEETING OF THE TRUSTEES—A FIFTY THOUSAND DOLLAR
STRUCTURE TO BE ERECTED.

Pursuant to notice given, a meeting of the Board of Managers of the Childs-Drexel Home for Union Printers was held in the city of Chicago, November 18, for the purpose of deciding on the plans and specifications for the erection of the same, as also its cost. The members present were: August Donath, J. D. Vaughan, James J. Dailey, Edward T. Plank, Amos J. Cummings, Frank S. Pelton, William Aimison, James G. Woodward, George A. Morgan, W. H. Parr and W. S. McClevey.

After the board had ratified its action at Atlanta, prior to its incorporation, in the selection of officers, a formality required by law, an informal discussion as to the amount to be expended in the erection of the building was had, and certain resolutions adopted by Colorado Springs Typographical Union, No. 82, were read, petitioning that the building to be erected should cost not less than \$75,000. The resolutions were ordered placed on file.

The Inland Printer Company's invitation to a banquet, and invitation of Chicago Typographical Union, No. 16, to a carriage drive and to the theater, were accepted.

After a lengthy discussion upon the matter of what the cost of the building should be, the board adjourned to meet at 11 P. M.

Upon reassembling the discussion was resumed, whereupon Mr. Morgan moved that the maximum sum to be expended for the building be \$50,000. The motion was carried, Messrs. Donath, Morgan, Cummings, Dailey, Vaughan and Woodward voting in the affirmative, and Messrs. Plank, Aimison, Parr, Pelton and McClevey voting in the negative.

Mr. Morgan then moved that a committee of three be appointed, the president of the board to be chairman, to let the contract for the building, decide upon the site, let the contracts for grading and for water (for three years, at \$100 per year; the first year to be paid for), and that the committee be authorized to expend \$200 for grading; provided, that the president may appoint a substitute in case he is unable to serve.

The motion was carried, as was also a motion by Mr. Pelton providing that the committee be known as the Building Committee.

Adjourned till 9:30 A. M., Wednesday, November 19.

At the hour named the board met, whereupon the president named as his associates on the Building Committee, Messrs. Vaughan and Morgan; and as a substitute, Mr. McClevey.

Mr. Morgan introduced the following:

Resolved, That the secretary be instructed to publish the proceedings of this meeting in the next edition of the *Typographical Journal*.

Adopted.

By Mr. Morgan:

Resolved, That the members present at the meeting of the Board of Trustees of the Childs-Drexel Home for Union Printers, held in the city of Chicago, on Thursday, November 18, 1890, hereby express their thanks to Mr. Albert H. Brown and the other officers and members of Chicago Typographical Union for their kindness and courtesy extended to this board during its meeting in this city; and also to the Inland Printer Company and A. C. Cameron for their generous hospitality.

Adopted.

At this juncture, Mr. Lambert, who had been detained en route, arrived, and after the action of the board had been recited, he expressed himself as in accord therewith.

Adjourned.

Mr. B. McCLEURE, of Valparaiso, Indiana, called on us recently with samples of reglet that he had had cut from cocobola wood. This wood does not absorb moisture, and a piece of it put in water will immediately sink. Whether there is any advantage in its use has yet to be decided. The wood from which his reglets were made cost \$1.05; the cutting \$1.50, and the express charges 45 cents, a total of \$3.50 for eight pieces of each size from thirteen ems to forty ems pica. The cutting was done by the Hamilton Manufacturing Company of Two Rivers, Wisconsin.

THE TRUSTEES BANQUETED.

On Wednesday evening, November 19, a banquet was tendered the trustees of the Childs-Drexel Home for Union Printers at the Café Vendome, by H. O. Shepard, president of the Inland Printer Company, A. C. Cameron occupying the chair. The following was the menu presented:

Blue Points.	Sherry.
Green Turtle Soup.	
Whitefish à la Point Shirley.	
Parisienne Potatoes.	Haute Sauterne.
Pâtés à la Romaine.	Claret.
Filet de Bœuf à la Bordelaise.	
Choux-fleurs au Gratin.	Pommard.
Roast Quail, Oyster Dressing.	
Lettuce Salad.	Pommery Sec.
Fromage de Brie.	Café.

After ample justice had been done the good things provided, the following toasts were presented: "The Childs-Drexel Home for Union Printers," responded to by August Donath, president of the board; "The International Typographical Union," by E. T. Plank, president of the International; "The Press," by the Hon. Amos J. Cummings; *THE INLAND PRINTER*, by J. D. Vaughan; "An Undivided Country," by William Aimison. Remarks were also made by Messrs. Shepard, Brown, Carroll, Lambert, Woodward and Crawford. The occasion was a thoroughly enjoyable one, a love feast in fact, the best of feeling prevailing. Those present were:

August Donath, Edward T. Plank, Hon. Amos Cummings, James B. Dailey, J. D. Vaughan, William Aimison, James G. Woodward, George W. Morgan, William Lambert, W. H. Parr, W. S. McClevey, Frank S. Pelton, H. O. Shepard, A. C. Cameron, A. H. McLaughlin, Samuel R. Carter, Albert Brown, William Kennedy, M. J. Carroll, Mark L. Crawford, James Peck, George Day, P. J. Weldon, J. R. Jessup and Charles Boudreau.

CHICAGO NOTES.

THE Columbia Lithographing Company, of Chicago, has confessed judgment for \$30,000. Liabilities, \$40,000; assets about \$25,000.

MR. ALBERT AUER, foreman of the pressroom in the government printing office, Washington, has been paying a visit to his old home and friends, all of whom were glad to see him.

ON or about January 1, 1891, Mr. George H. Taylor will remove into his new and more extensive quarters on Monroe street, the site of which is a little west of his present location.

THE American School Chart Company has been incorporated in Chicago, with a capital stock of \$1,000,000, to do a publishing business. The incorporators are R. W. Wortman, Nellie E. Woods and F. M. Woods.

THE firm of Rand, McNally & Co. recently presented to J. W. Ostrander a magnificent gold watch, which contains the following inscription: "Presented to J. W. Ostrander by Rand, McNally & Co. as appreciation of his services in moving their machinery, October, 1890."

H. H. LATHAM, 304-306 Dearborn street, reports state of trade as excellent. His shipments at the present time exceed by \$70,000 those of the same date of 1889. The demand for his "Rival Power" paper cutter is exceedingly encouraging. Orders for it have recently been received from Omaha, Minneapolis, Denver and Cleveland.

AT a recent meeting of the Chicago Daily Newspaper Association, held Thursday, October 23, the following resolution was unanimously adopted, and the secretary instructed to send a copy thereof to advertising agents:

All advertising matter that may have the appearance of reading matter and is ordered to be inserted in any newspaper in this association at display rates, shall be indented one pica em on each side of the column.

THE samples of New Year's cards for the season of 1891, offered by the J. W. Butler Paper Company, 183-187 Monroe street, must be seen to be appreciated, and are far ahead, in design and execution, of any which it has heretofore offered to the trade. Its

specimens of programme folders, invitation cabinets, advertising cards, etc., are bewildering in variety, and embrace almost every imaginable design and quality. The trade at large would do well to keep these facts in mind.

ON November 1 Mr. Andrew H. McLaughlin, a gentleman well and favorably known to the printing trade in this city, assumed the management of the Chicago branch of the Charles Eneu Johnson & Co's Printing Ink Works in place of Colonel Rundlet, who is about to take up his residence in New York. While we are sorry to lose the colonel, who has so ably represented the firm in Chicago for thirteen years, we are pleased that his mantle has fallen upon so worthy a successor. We congratulate the company on their selection.

ON Tuesday afternoon, November 18, the trustees of the Childs-Drexel Home for Union Printers enjoyed a carriage drive through Jackson Park, the site of the Columbian Fair, tendered by Chicago Typographical Union. They were accompanied by several members of the local organization, the entire party being under the guidance of President Brown, who did all in his power to entertain the guests. The drive occupied about three hours, and all the gentlemen participating therein expressed themselves as highly pleased with the situation.

PROFESSOR MARSHALL D. EWELL, of the Northwestern University, has just completed what is probably the largest dividing engine in the world. The whole machine is 17 by 8 feet and weighs about 1600 lbs. The available length of the screw is 48 inches, and the ruling carriage has a clear motion of 50 inches. The machine is *entirely automatic*, and is driven by a Tuerck water motor. In ruling diagonal plates the length of the stroke is regulated *automatically* from the shortest to the longest stroke and the reverse. Every detail of the machine has received the most careful attention and embodies the result of years of experience in fine ruling. Lines can be ruled by the automatic action of the screw from 50 to 4000 per inch, and uniformity of spacing is guaranteed. The machine will be used principally for the production of screen-plates for half-tone work, though line standards of length can also be made on the same machine.

PAPER TRADE ITEMS.

MEGARGEE & DE CENEA, paper dealers, Philadelphia, have dissolved partnership.

A NEW mill is being built, at Bellows Falls, Vermont, by the Fall Mountain Paper Company.

THE Sugar River Paper Mill at Claremont, New Hampshire, is filling a large order from Australia.

THE Kearney paper mill at Lincoln, Nebraska, is about to start up, and will employ twenty-five hands.

THE Lake Erie Fiber Company has been organized at Cleveland, Ohio, with a capital stock of \$100,000.

THE Crescent Paper Company, with a capital stock of \$100,000, has been incorporated at Fort Wayne, Indiana.

A PAPER mill, to cost \$50,000, is under construction at Oak Cliff, Texas. It will manufacture strawboard and wrapping.

THE Morrison & Cass Paper Company of Tyrone, Pennsylvania, has been incorporated with a capital of \$500,000.

THE Three Rivers Paper Company, of Kalamazoo, Michigan, turned out 76,000 pounds of paper for the week ending October 30.

THE paper mill at Beatrice, Nebraska, is unable to meet its orders with the present plant, and additions are under consideration.

PAPER and pulp making stands thirteenth among the sixty-three industries of Wisconsin, and new plants to the value of \$243,775 were erected last year.

THE Hudson River (N. Y.) Pulp & Paper Company recently held a meeting and made an increase in the capital stock from \$120,000 to \$1,700,000. Of the increased amount \$500,000 is preferred, which remains unissued; \$960,000 was issued for property

required in the extension of their business, and \$240,000 for a cash balance.

THE Karfiol Lace Paper Company, of New York, has filed articles of incorporation. It will manufacture lace and shelf paper. Its capital is \$20,000.

FRANK GODFREY has purchased the plant of the Aldine Printing Company, at Detroit, and will add the manufacture of envelopes and paper novelties.

THE Hampden Envelope Company, of Holyoke, Massachusetts, will move to Dayton, Ohio. The company goes west in order to better accommodate their western trade.

L. E. HOWE, secretary and treasurer of the Erie (Pa.) Paper Company, will remove to Joplin, Missouri, where he will enter into the wholesale paper and stationery business.

FRANK O. and Bernard B. Megargee, lately with I. N. Megargee & Co., Philadelphia, will engage in the paper business at Scranton, Pennsylvania, under the style of Megargee Brothers.

THE Hudson River Pulp & Paper Company, New York, has increased its capital stock from \$120,000 to \$1,700,000, of which amount \$500,000 is preferred and held in reserve.

ACCORDING to a recent report of the British consul at Bilbao, schemes for the erection of paper and chemical manufactories in the Spanish province of Biscay are in course of development.

THE Toronto *Globe* informs its readers that there are about 1,300 paper mills on the continent, and of these 300 were built last year. The daily product of pulp and paper is put at 7,500 tons.

THE construction of the new building of the Connecticut River Paper Company, at Holyoke, Massachusetts, is going forward rapidly. It is to be 60 by 100 feet, five stories high, and gives 33,000 feet floor space.

THE Whiting Paper Company are to make the paper for the new styles of postal cards known as "ladies' cards." These cards, smaller than the ordinary ones, will be of a pearl gray or some similar tint.

BASIC CITY, Virginia, expects to have a mill for the production of all grades of paper and articles of paper merchandise. A company, with \$50,000 capital stock, and S. Longley, of Cincinnati, as president, has been organized.

AT Holyoke, Massachusetts, November 1, the George R. Dickinson Paper Mill was damaged by fire to the extent of \$30,000 or \$40,000. The fire started in the bleach room, and that and the rag room were gutted. The fire is supposed to have been caused by spontaneous combustion.

THE capital stock of the Crescent Paper & Pulp Company, of Hartford City, Indiana, has been increased from \$30,000 to \$100,000, the new portion being taken by Fort Wayne capitalists, who will control the management. Colonel Zollinger will continue as the president and business manager of the company.

AT Harrisburg, on the 9th of October, a charter was granted the Morrison & Cass Paper Company, of Tyrone, Blair county, Pennsylvania, with a capital of \$500,000. The following are the directors: John S. Morrison, Richard Beaster, Tyrone; Joseph K. Cass, Oliver Etnier, Pittsburgh; Samuel Irvin, Allegheny City.

THE following circular explains itself:

OFFICE OF CROCKER MANUFACTURING COMPANY, }
Holyoke, Massachusetts. }

We are pleased to announce to the trade that we have added to our plant the adjoining mill, lately owned by the Dickinson & Clark Paper Company, so that hereafter in addition to our lines of Colored Mediums, Glazed Hardware, and Specialties, we shall manufacture a superior quality of BOOK, FLATS and RULED WRITINGS.

Our purchase including the good will of the Dickinson & Clark Paper Company, their unfilled orders will be executed by us without interruption, and we trust that we may be favored with your future business in these lines.

CROCKER MANUFACTURING COMPANY.

Having sold our mill, together with the good will of our business, to the Crocker Manufacturing Company as above, it gives us pleasure, while thanking the trade for the generous patronage which we have enjoyed, to express the hope that our customers will turn over to the new owners the business with which they have heretofore favored us.

DICKINSON & CLARK PAPER COMPANY.

PERSONAL.

We acknowledge friendly visits from the following named gentlemen during the past month: N. E. Parker, editor *United Opinion*, Bradford, Vt.; M. L. Allison, Mifflintown, Pa.; W. A. Jefferson, West Bromwich, England; W. R. Guilo, Minneapolis, Minn.; T. J. Walker, Lisbon, N. H.; John E. Mangan, J. E. Mangan Printing Company, St. Louis, Mo.; W. B. Becktold, of Becktold & Co., St. Louis, Mo.; Frank L. Montague, of Montague & Fuller, 41 Beekman street, New York; H. W. Rokker, Springfield, Ill.; Frank C. Tolan, Fort Wayne, Ind.; James M. Culver, Denver, Colo.; J. A. Isaacs, printers', bookbinders' and electrotypers' machinery, New York; J. C. Von Arx, vice-president New York Engraving and Printing Company, New York; A. W. Turner, *Leader*, Earlville, Ill.; J. N. Onstott, *Democrat*, Petersburg, Ill.; L. Wessel, Jr., *Capital City Courier*, Lincoln, Neb.; R. J. Story, Story & Fox, Buffalo, N. Y.

OBITUARY.

At a special meeting, held November 6, of Salt Lake Pressmen's and Stereotypers' Union, No. 41, the following resolutions were adopted:

WHEREAS, It has been the will of Divine Providence to call from us in his early and useful manhood our late worthy and esteemed fellow-craftsman, Oswald H. Patchel; and

WHEREAS, In his death the Salt Lake Pressmen's and Stereotypers' Union No. 41, has lost a steadfast friend, its principles a staunch supporter, the community a widely known and honored young man, and the home of his parents a lovable son and brother; therefore be it

Resolved, That as a mark of respect and esteem to the memory of our late brother, the charter of this union be draped in mourning for thirty days;

Resolved, That we extend to the father and mother, brothers and sisters, our heartfelt sympathy in this, their time of grief, and in which we are joined by a host of sorrowing friends in the community;

Resolved, That a copy of these resolutions be sent to the parents of our late brother, to the *Typographical Journal* and *THE INLAND PRINTER*, and that they be spread upon the minutes of the proceedings of this union.

WILLIAM JACK, President.

CHARLES W. YOUNG, Secretary.

TRADE NEWS.

THE Times Printing Company, Owosso, Michigan, has sold out.

THE Huber Press Company are doing a large business in the West.

THE firm of Morgan, Bancroft & Henderson, printers, Sioux City, has been dissolved.

MESSRS. HOLT & CRAVENS have started a well stocked job office in Colorado Springs.

THE Journal Publishing Company, Helena, Montana, has increased its capital stock to \$250,000.

J. H. PARRY & Co., printers, Salt Lake City, Utah, have been succeeded by the Magazine Printing Company.

THE Echo Publishing Company has been incorporated at Houston, Texas, with a capital stock of \$10,000.

W. M. KIMMEL & Co., book and job printers, have recently commenced business at 1114 Howard street, Omaha, Nebraska.

THE Democrat Printing Company, Madison, Wisconsin, has purchased property and will build a large and handsome office on the corner of Doty and Carroll streets.

MR. T. W. ELLIOTT, late of the *Free Press* engraving department, London, Ontario, is now at the atelier of Mr. W. Kurz, photographer and photo-engraver, New York City.

REPORTS of the state of trade throughout the West are encouraging. Prospects for a prosperous winter have not been so flattering for a long time, says the *Ink Hustler*, of Denver.

THE Plowman Publishing Company of Moline, Illinois, writes, under date of November 1: Our business for 1890 will show a gain of about sixty per cent over that of 1889. Our press record for October, on three cylinders and one jobber, shows 613,180

impressions, a large part of the work being run double—in fact, nearly or quite half of it. Our business is growing almost out of our hands, and extends from Maine to California, and from Dakota to Texas.

THE American Detector Company, of New York, has been incorporated to publish the *American Detector* and other publications. Capital, \$100,000; trustees, William C. Rhelan, Samuel E. Jones and William F. Jones.

THE Utica (N. Y.) *Herald* was sold on October 22 to John A. Goodale. A new company with a capital of \$85,000 has been incorporated to continue the publication of the paper. The indebtedness of the old concern is said to amount to \$130,000.

THE Campbell Printing Press & Manufacturing Company, 160 William street, New York, has accepted the selling agency for the Stonemetz Printers' Machinery Company, and all business hereafter connected therewith will be transacted by and through the former named company.

AT the recent meeting of the creditors of Bufford's Sons' Lithographic Company, of Boston, it was stated by the committee that the effort to form a stock company, with a capital of \$100,000, had been unsuccessful. It was voted to direct the trustees to sell the property as a whole to the highest bidder.

ITEMS OF INTEREST.

TO COLOR white pasteboard the color of leather, soak in solution of copperas and then in ammonia.

NEWSPAPERS in the island of Ceylon ought to be spicy, but they are most frequently the reverse.

WHAT'S in a name, O shade of Stratford, when Edgar Allan Poe (in 1890) is captain of an American college football team?

CAPTAIN L. W. CUTLER, editor of the *Denver Field and Farm*, and at one time an associate of Horace Greeley, died Saturday, October 18.

A NEW stenographic machine in use by the Italian parliament is capable of recording 250 words a minute and can be manipulated by a blind person.

TO PRINT red on black paper, try printing once with varnish and twice with red if an intense color is desired. So states the Berlin Typographical Society.

ON Saturday, October 11, and the following day, prominent visiting printer-editors were plentiful all along the line of New Jersey's section of the Baltimore & Ohio railroad.

JOHN BOYLE O'REILLY's first editorial contribution to the *Boston Pilot* was a eulogy of Charles Dickens, written shortly after the great novelist's death in the summer of 1870.

IN his most recent speech, Hon. Mr. Gladstone rattled off a single sentence containing two hundred and fourteen words, and these required twenty-four lines of type in the *London News*.

YEARS before the Indianapolis venture of Rev. Elijah P. Brown there was a *Ramshorn* newspaper in New York City, owned and edited by Willis A. Hodges, a negro abolitionist, who has recently died.

DR. EDWARD BEDLOE, who is United States consul at Amoy, has for his efficient side-partner Mr. William E. S. Fales, one of the best informed newspaper men, popular in New York and thereabouts.

BOOKS printed in Japanese begin where ours end, the word *finis* coming where we put the title page; the foot notes are printed at the top of the page, and the reader puts in his marker at the bottom.

THE best thing to clean rollers used for printing copying inks is said to be spirits of wine. It takes the ink off immediately, does not injure the rollers (as water does), and, as it vaporizes almost instantly, the rollers may be used at once.

IN the world-renowned British Museum there is a collection of the old Greek advertisements printed on leaden plates. The Egyptians were great advertisers. Papyrus leaves more than

three thousand years old have been found at Thebes describing runaway slaves and offering a reward for their capture, and at Pompeii ancient advertisements have been deciphered on the walls.

THE man who helps to lift somebody else's burden gets a stronger arm by doing it; but the man who, without help, lifts seven bound volumes of THE INLAND PRINTER has "a load on," even if he is more sober than the proverbial judge.

SENOR JOSE F. GODOY, editor of *La Republica*, formerly of San Francisco, has been appointed by President Diaz to represent him at the San Antonio (Tex.) International Exposition. He is an orator and speaks American like a Chicago advertising agent.

It is proposed to honor the memory of John Boyle O'Reilly by setting apart an alcove in the new public library building in Boston, to contain as complete a collection as possible of Celtic works. This specialty was often advocated by the poet editor during his life.

THE erratic (and erotic) Tolstoi thinks it would be a good thing if every author would pigeon-hole his manuscripts (and publish nothing) during his life. "Then," says he, "there would be less printed paper in the world, and people would find time for reading what was really good."

MOSES HYMAN is the name of a young and capable artist who has made rapid progress in newspaper portraiture, his recent work on the New York *Sun* and New York *Herald* showing an aptitude for free-hand drawing and keen appreciation of individual facial characteristics. Mr. Hyman's instructor was the celebrated "V. G."

THE first patent issued in the United States was to Samuel Hopkins, on the 31st of July, 1790, for "making pot and pearl ashes." Only three patents were issued during that year. Now the average weekly issue is about 450, the aggregate number during 1889 being 23,360, while the complete issue to the close of the present year will have reached nearly 450,000.

THE following specimen of English as it is written by foreigners, says the *Ink Fiend*, is taken from a lot of testimonials in the advertising pages of *Graphische Kunst*, of Leipsic:

It is with real pleasure for me that I am able to tell with sincere persuasion that your machine is most praiseworthy; its self-counter works quite eminently.

H. HOHMANN.

DARMSTADT, 21th March.

AN English magazine during the American Revolution published an estimate of the future population of the North American colonies. Placing the population then at 2,000,000, and assuming that it would double every twenty-five years, it estimated that in the year 1890 the number would have increased to 64,000,000. This is about what we are said, in round numbers, to be likely to show.

IN order to make paper impervious to water it is suggested by D. McDonald and W. T. Tassie, of Canada, that the paper or other material be first soaked in oil, and then passed between wringing rollers, which press out the superfluous oil. The material is then dried and afterward completely covered with a layer of ink or similar material, which is distributed evenly over the surface with or without pressure.

A FRENCH contemporary says that to give cloth a proper sizing for good impressions in lithography, typography or photography, it should first be soaked in boiling water alkalized with a little potash; after drying, pass it through a confined bath containing 2 parts of chlorhydrate of ammonia and 3 parts of dry albumen to 250 parts of water. After having been dried in the open air, the stuff should be sufficiently calendered.

PAPER matrices for making stereotype plates from type forms, used in newspaper offices, are prepared as follows: Make a jelly paste of flour, starch and whiting. Dampen a sheet of soft blotting paper, cover its surface with the paste, lay thereon a sheet of fine tissue paper, cover the surface with paste, and so on till four or six sheets of the tissue paper have been laid on. The combined

sheet thus made is then placed, tissue face down, upon the form of types, which are previously dusted with whiting, and with a brush driven down upon the types and thereon allowed to dry. The operation of drying is facilitated by having the types warmed by placing them upon a steam heated table. A blanket is placed over the paper during the drying operation.

WHEN electrotypes are out of use and require to be stored, they should be kept in a dry place, and the surface of the plates should be oiled in order to prevent verdigris. When they become clogged with hard, dry ink, which the brush and benzine fail to remove, they may be cleaned and made equal to new in a few minutes by covering their surface with a little creosote, and afterward brushing the surface with benzine.

IN a late issue of *All The Year Round* mention is made of a Parisian evening paper which, printing the prospectus of a new mining company, described it in the most glowing terms. But the whole effect was destroyed by the sentence, "Cette mine est certainement la plus riche du monde en filons." The last word should, of course, have been "filons" (veins). As it stood, however, the passage read, "This mine is certainly the richest in the world in swindlers."

IN this year of surprises and advanced tariff (1890) the closing prices at the Liverpool Cotton Exchange are each day reported at the cotton markets along the Mississippi river valley in time for the opening of the cotton exchanges at these points in the morning of the same day, the difference in time being nearly six hours, and the distance one-fifth of the circuit of the globe; to transmit intelligence through which distance in 1837 would have occupied more than an entire month.

THE proper ink for writing on zinc is nitro-muriate of platinum, which produces a jet-black indelible stain. Procure an ounce stoppered phial, into which put half an ounce of nitro-muriatic acid, composed of two parts of muriatic to one of nitric acid; then procure a small piece of platinum, such as the whole touch-hole of a gun, which must be put in the acid and the stopper left out; set the phial in the sun, or upon hot sand, until the acid has assumed a deep brown tint. A few drops of this should now be added to a little water and tried with a quill pen, adding drop by drop until a sufficient blackness has been obtained. The writing must be well washed in water as soon as it has blackened, and then it should be wiped dry and varnished. Or, dissolve in half a pint of common writing ink two pieces of sulphate of copper the size of a hazel-nut, and write on the zinc with a quill pen.

A NEW INK.

Another useful invention has been perfected for utilizing bitumen for printers' use. It is claimed by the discoverers that a natural semi-fluid bitumen or maltha, in varying degrees of density, exists in large quantities, and that much of it is adapted for use as a printing ink, for letterpress or lithography, with very little manipulation. It is elastic and tough, is indelible, and in drying quality is superior to most inks manufactured. It distributes perfectly, and is incomparable for the finest and most delicate cut work. In its natural state it prints a rich dark gold color, but can be worked into almost any color desired by being ground with appropriate pigments. It can be thickened by boiling, or made thinner by the addition of linseed oil or a more fluid bitumen. If it realizes what is claimed for it, it will be a valuable aid to the printer.—*Modern Engraver*.

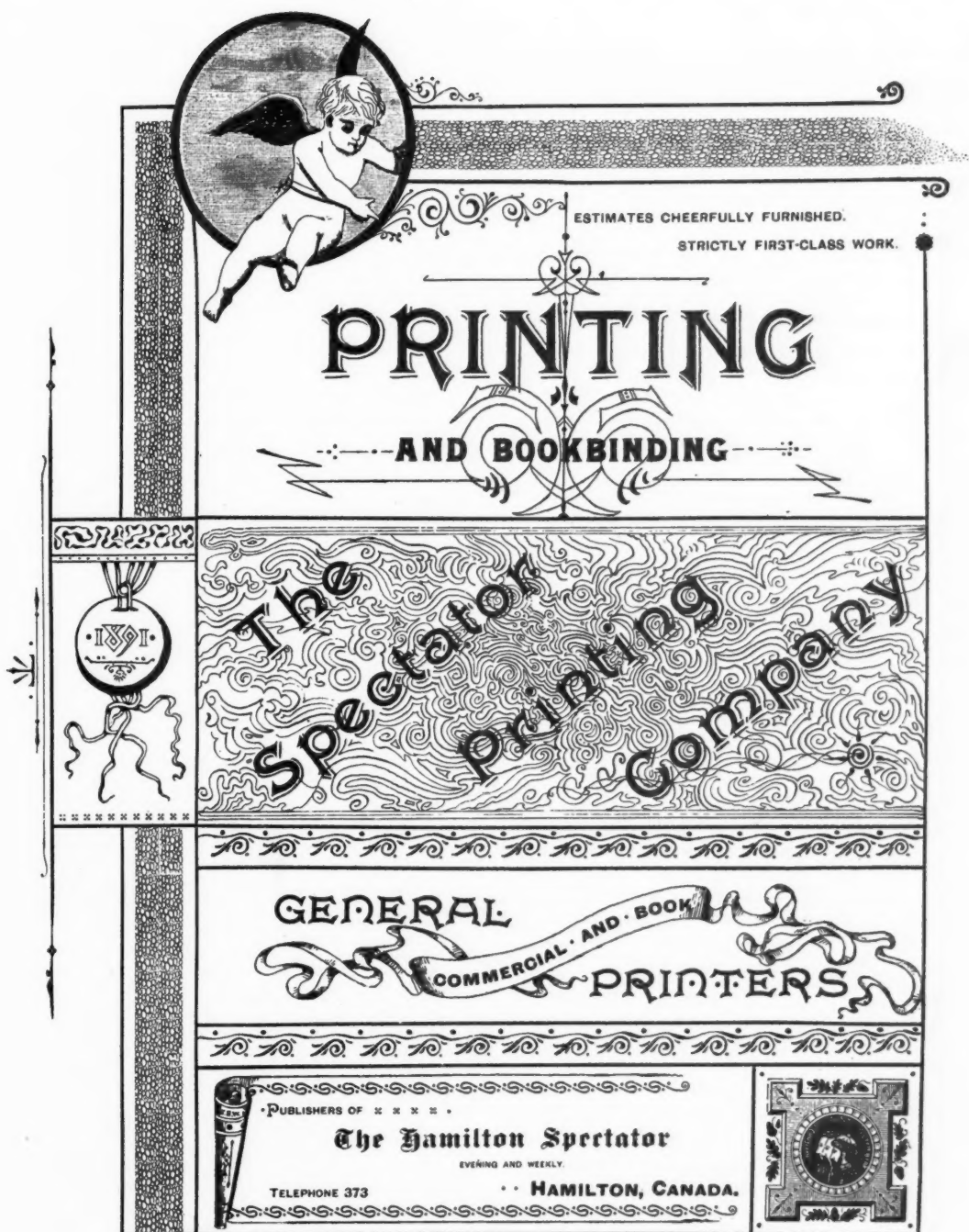
THE Glens Falls Paper Mill Company, Glens Falls, New York; the Glens Falls Pulp Company and the Ticonderoga Pulp & Paper Company, Ticonderoga, New York, have bought 537 square miles, or 343,680 acres, of timber lands in Canada, near Three Rivers, close by the lot of 150,000 acres recently purchased by a Glens Falls syndicate. The new purchase is covered with spruce and pine, and it is estimated that 300,000 market logs can be cut from it annually for fifty years.

SPECIMEN FOR COMPETITION.



Designed and executed by GEO. A. DEWOLFE, with Rockwell & Churchill, 39 and 41 Arch street, Boston, Massachusetts.

SPECIMEN FOR COMPETITION.



Key plate for color design. T. B. WILLIAMS, compositor, engraver and designer.

PRESS ASSOCIATION NEWS.

THE editors of Iowa are arranging to take an excursion to Mexico.

THE Editorial Association of the Lehigh Valley, Pennsylvania, held an adjourned meeting at Bethlehem, October 13. The next meeting of the association will be held at Hazleton on December 9.

THE first "ladies' night" of this season at the New York Press Club was Wednesday evening, October 15. It was a notable gathering of wives, sisters, daughters, sweethearts and brusquer guests.

MR. JAMES E. HEGG, editor of the Lake Geneva (Wis.) *Herald*, was presented with an elegant gold watch, the gift of those who participated in the recent excursion of the Wisconsin State Press Association to Superior, under his management.

CONNECTICUT journalists, consisting of B. W. Maples, editor of the *Norwalk Hour*; J. A. Bolles, of the *New Milford Gazette*, and T. S. Pratt, of the *Rockville Journal*, met recently at the house of H. B. Hale, of the *Gazette*, as a committee of the Weekly Press Association. They prepared a report on the rules of advertising and other matters of interest to the association.

SPECIMENS RECEIVED.

IN our reviews of specimens received in the October issue, we inadvertently omitted to give credit to Mr. Walter M. Moorehouse, of the Oil City *Derrick* jobroom, Oil City, Pennsylvania, for samples therein mentioned.

FROM A. J. Daniels, Chicago, business card in colors; F. W. Thomas, Toledo, Ohio, combined calendar and blotter; W. D. Page, Fort Wayne, Indiana, illustrated catalogue; Alfred M. Slocum, Philadelphia, several specimens colored printing; Edward F. Bigelow, Portland, Connecticut, package of samples of everyday work; W. H. Wright, Buffalo, New York, several specimens of commercial printing, all of which are creditably executed; the *Colonist* job office, Victoria, British Columbia, book of specimens of colored label work, equal to anything of a similar character printed in the United States; the Bell Printing and Manufacturing Company, Roanoke, Virginia; Finley & Hawley, Santa Rosa, California, four-page circular in colors; Flag & Walker, San Bernardino, California, firm card in colors and bronze; Edwin L. Kappelman, Evanston, Illinois, several very neatly designed and executed specimens of commercial printing; A. T. Bliss & Co., Boston, embossed business card in gold and colors, unique and effective; J. W. Shepherd, Brockport, New York, business card in green and gold; C. L. Larew, Knoxville, Tennessee, package of business cards; McCulloch & Whitcomb, Albert Lea, Minnesota, a number of cards, letter and bill heads, all of which are neat and clean and worthy of special mention; C. B. Wells & Co., Springfield, Massachusetts, a large number of specimens of general commercial work, all of which are a pleasure to examine, and what is better, we are glad to learn good work and good prices go together with this house; Thad. B. Mead, New York; Shurley & Kessler, St. Joseph, Missouri, a selection of specimens which would do credit to any office, the firm card being especially attractive; Guide Printing and Publishing Company, Louisville, Kentucky; F. A. Manger, Omaha, Nebraska; F. J. Webb, Hudson, New York; Franklin Repository Steam Power Print, Chambersburg, Pennsylvania, poster in red and blue, a credit to Chambersburg.

NEWSPAPER GOSSIP.

SIoux county, Iowa, has sixteen newspapers.

NEWSPAPER men of Brockton, Massachusetts, have formed a press club.

THE Springfield (Mo.) *Daily Democrat* is a new aspirant for public favor.

S. A. MATTHEWS will soon begin publishing a paper at Knoxville, Georgia.

A MONTHLY paper, quarto in form, is soon to be issued at Bowdoin, Maine.

THE *Democrat* is a new penny paper at Richmond and Manchester, Virginia.

THE Brockton (Mass.) *Sun* is a new paper published in that enterprising city.

COLORED men are about to start a daily organ of their race at Savannah, Georgia.

THE *Republican* is a new seven-column folio, issued daily at Carlisle, Pennsylvania.

WEIXEL & THOMAS are the new proprietors of the Pittsburgh (Pa.) *Herald and Leader*.

THE Roanoke (Va.) *Daily Times* appears in a new dress of type and in the eight-page form.

THE Westerly (R. I.) *Journal* has been consolidated with the daily *Tribune* of the same place.

THE size of the daily issue of the *Post-Express* (Rochester, N. Y.) has been enlarged eight columns.

THE *Unionist* is the name of a weekly journal which has recently made its appearance in Memphis, Tennessee. It is devoted to the interests of the united trades and united farmers.

THE Press Printing Company has been incorporated at Chattanooga, Tennessee, to publish an evening paper.

THE Press Publishing Company has been organized at Grand Rapids, Michigan, for the publication of a penny paper.

MARBLEHEAD, Massachusetts, boasts of a recent addition to journalism in the shape of a new daily called the *Enterprise*.

MR. W. D. CARR, of Knob Noster, Mo., has purchased the Colorado Springs *Saturday Mail*, and will make it a daily publication.

THIRTY-EIGHT newspapers (morning and afternoon prints) are published in New York City. This enumeration includes five languages.

THE newly-elected president of the Oregon Press Association is Mr. L. Samuels, publisher of *West Shore*, a prosperous illustrated satirical weekly.

THE *Demorest Times* is the name of a neatly printed, ably edited seven-column weekly which has recently made its appearance in Demorest, Georgia.

THE New Orleans *Republican* is the name of a new six-column four-page paper published in New Orleans, Louisiana. A. R. Burkdale is editor and manager.

KEENE, New Hampshire, has a new daily paper, the *Keene Evening Sentinel*, the first issue of which was on October 20. It is a bright, newsy sheet, and deserves popularity.

MR. JOHN C. KLEIN, recently somewhat notorious as a Samoan correspondent, is editing and publishing a weekly journal in San Francisco, which he calls the *Cynic*. It is illustrated in good style.

THE *American Paper Trade and Wood Pulp News* is the name of a new weekly periodical, published in New York, by Andrew Geyer, 63 Duane street, devoted as its name implies to the interests of the paper trade.

THE first copy of the *Chinese Monthly News*, published in Boston, has made its appearance. The paper announces that Wong Chin Foo is the editor, and F. Y. Moy the manager. It is printed in Chinese.

MR. C. D. BRIGHAM, of Pittsburgh, has been chosen editor of the new local morning paper just begun under the winning title of *The Sun*. Its price is 2 cents; its politics, republican; its capital, syndicated.

EX-SPEAKER W. F. CALHOUN has purchased a half interest in the Decatur (Ill.) *Daily Republican*, which has been conducted, since 1867 by J. R. Mosser and B. K. Hamsher. Dr. Calhoun bought Mr. Mosser's interest, and will become the political editor. Mr. Mosser is not in good health.

THE *Weekly Marlin Bolt*, of Marlin, Texas, issued a special edition October 23, consisting of sixteen pages, containing sixty-

four columns. It was profusely illustrated by portraits and biographical sketches of the representative men of that locality, as also of its public buildings and private residences.

THE Champaign (Ill.) *Gazette* has been sold to a company of Champaign people, who do not make their names public. The only agreement required of the purchasers is that the paper shall continue republican in politics. The paper is an old established one, and is one of the most influential in Central Illinois.

OF INTEREST TO THE CRAFT.

THE Boston *Globe* now runs 115 frames.

COL. WILL LAMBERT, delegate from Houston Union to the Denver convention, is now city editor of the *Houston Daily Post*.

THE Toronto Typographical Union has adopted an optional scale for morning newspaper composition, providing in lieu of advertisements 33 $\frac{1}{3}$ cents per 1,000 ems. The regular scale is 30 cents.

A BENEFIT ball was lately given to F. P. Beslin, the blind editor of Colorado. The proceeds are to be used in sending him East to undergo an operation on his eyes, by which he hopes to have his sight restored.

THE difficulty in the office of the Nashville (Tenn.) *Evening Herald* between the proprietors and the typographical union has been amicably settled, and in the future none but union compositors will be employed.

THE New York *World*, which has been much cramped for room of late, began early last month to use the pressroom in its new "Pulitzer Building," and will in a short time be able to occupy its new home with all departments of the paper.

DURING the month of October, 1890, the following charters to local unions were granted: Americus, Georgia, No. 267; Dallas, Texas (pressmen), No. 46; Greensburg, Pennsylvania, No. 268; Newcastle, Pennsylvania; St. Paul and Minneapolis, Minnesota (stereotypers), No. 16; South Omaha, Nebraska, No. 269.

THE following crusher from Scranton, Pennsylvania, under date of October 20, explains itself: "I have your postal card with reference to the expiration of subscription, and in reply beg to say that I do not wish to renew. I am only one of the many despised amateurs, and have a small office simply for my own work and recreation."

THE following gentlemen have been appointed deputy organizers for the states in which they reside: N. J. Quail, *Miner* office, Butte, Montana; Marsene Johnson, Box 113, Fort Worth, Texas; William T. Miller, 48 Thirteenth street, Wheeling, West Virginia; M. Monahan, San Francisco; V. E. Fortson, Los Angeles, California; C. H. Humphrey, *News* office, Portland, Oregon; William B. Higgins, Box 131, Louisville, Kentucky.

THE following is the statement of the secretary-treasurer of the International Typographical Union for the month ending October 31, 1890:

Balance on hand as per statement of September 30, 1890.....	\$21,972.88
Receipts to date.....	3,442.38
	<hr/>
	\$25,415.26
Disbursements.....	3,225.78
	<hr/>
Balance on hand.....	\$22,189.48

THE following resolutions were adopted at a recent meeting of Colorado Springs Typographical Union:

WHEREAS, As a feeling prevails in certain quarters of the country as regards the amount of money to be expended for the proposed Childs-Drexel Home for Union Printers, and as the citizens of Colorado Springs have donated to our use for the purpose eighty acres of their choicest land, it is but proper that the printing fraternity build a structure which will be in keeping with the surroundings for years to come; therefore, be it

Resolved, That it is the earnest wish and desire of the Colorado Springs Typographical Union, No. 82, in meeting assembled, that the building to be constructed shall be one that we can all be proud of, and that the structure when completed shall with all improvements cost not less than \$75,000; and further be it

Resolved, That a copy of these resolutions shall be forwarded to the trustees in meeting assembled, at Chicago, November 19.

BUSINESS OUTLOOK.

Auburn, N. Y.—State of trade, middling; prospects, fair; composition on evening papers (female), 16 cents; bookwork (female), 16 and 18 cents; job printers, per week, \$8 to \$12. Smith Murphy, editor of the *Genoa* (N. Y.) *Herald*, is soon to commence the publication of a penny evening paper here. The *Morning Dispatch* still slumbers. Rumors of a new job office soon.

Austin, Tex.—State of trade, good; prospects, bright; composition on morning papers, 40 cents; evening papers, 40 cents; bookwork, \$20; job printers, per week, \$20 and nine hours. Printing is on the improve. Work in state printing office has begun, and quite a lot of printers are reaching the city. Work has begun on the dam across the Colorado river, and it is to be completed in two years from the first of this month. It will give employment to five or six hundred men.

Baltimore, Md.—State of trade, good; prospects, first-class; composition on morning papers, 45 cents; evening papers, 40 cents; bookwork, 45 cents; job printers, per week, \$16 to \$20. A non-union paper employing thirteen men has been compelled to cease publication, caused by the vigorous boycott of the union, and a new paper has been started employing fifteen union men.

Bay City, Mich.—State of trade, good; prospects, good; composition on morning papers, 34 cents; evening papers, 32 cents; bookwork, 32 cents; job printers, per week, \$12. The Times Publishing Company has ordered three Rogers' typesetting machines, to be put in shortly, but with what success remains to be seen.

Boston, Mass.—State of trade, dull; prospects, fair; composition on morning papers, 45 cents; evening papers, 38 cents; bookwork, 40 cents; job printers, per week, \$15. An attempt to make a new scale failed. Proposition will come up at next meeting to increase rate of weekly wages for book and job hands to \$17.

Burlington, Iowa.—State of trade, good; prospects, good; composition on morning paper, 30 cents; evening papers, 25 cents; bookwork, \$14; job printers, per week, \$14 and \$15. The sheriff closed the printery of Harry Johnson, and it will be sold about December 1. The Burdette Company has notices posted that it will be sold the 19th inst., while Wohlwend Bros.' business has increased so rapidly they are looking for a larger building.

Charleston, S. C.—State of trade, fair; prospects, fair; composition on morning papers, 37 $\frac{1}{2}$ cents; bookwork, 35 cents; job printers, per week, \$17. J. H. E. Stilling, book and job printer and stationer, has made an assignment for the benefit of his creditors.

Cincinnati, Ohio.—State of trade, dull; prospects, not encouraging; composition on morning papers, 45 cents; evening papers, 41 cents; bookwork, 40 cents; job printers, per week, \$18. Work is very dull here at present. There is absolutely nothing to do in book and job offices. Newspaper work fair.

Concord, N. H.—State of trade, fair; prospects, doubtful; composition on evening papers, 20 cents; bookwork, 25 cents; job printers, per week, \$10 to \$12. "Tom" Sawyer and M. J. Sullivan, of the government office at Washington, came home to vote. "Tom" has fattened up on proofreading, and the boys hardly knew him. The *Monitor's* new four-story building is nearly finished.

Dallas, Texas.—State of trade, dull; prospects, uncertain; composition on morning papers, 42 cents; evening papers, 37 cents; bookwork, 42 cents; job printers, per week, \$18. Job business very dull. Newspaper work fair.

Dayton, Ohio.—State of trade, fair; prospects, seem encouraging; composition on morning papers, 35 cents; evening papers, 32 cents; book and job printers, per week, \$15. The *Evening Herald* has moved into its new quarters, southwest corner Second and Jefferson streets, and has put in a new perfecting press, and the paper appears in a new dress.

Detroit, Mich.—State of trade, good; prospects, fair; composition on morning papers, 38 cents; evening papers, 36 cents; bookwork, 35 cents; job printers, per week, \$14. There are plenty of printers in town.

Fort Smith, Ark.—State of trade, good; prospects, fair; composition on morning papers, 30 cents; evening papers, 25 cents; jobwork, per week, \$15. Work has been given out pretty freely lately and printers have been in demand.

Galesburg, Ill.—State of trade, fair; prospects, fair; composition on evening papers, 25 cents; bookwork, 25 cents; job printers, per week, \$12 to \$15.

Grand Rapids, Mich.—State of trade, fair; prospects, same; composition on morning papers, 35 cents; evening papers, 30 cents; bookwork, per week, \$14; job printers, per week, \$14. Nothing seems to disturb the even tenor of our ways. Both news and job departments have plenty of work as usual. No. 39 will send a printer to the state legislature in the person of Al. S. White. About the right number of printers in town.

Houston, Texas.—State of trade, fair; prospects, fair; composition on morning papers, 40 cents; evening papers, 40 cents; bookwork, 40 cents; job and book printers, per week, \$20. Morning newspaper work is splendid, but book and job offices are doing little. Houston union now has a membership of sixty, and with rebate dues in force, the attendance is very encouraging.

Indianapolis, Ind.—State of trade, fair; prospects, good; composition on morning papers, 38 cents; evening papers, 36 cents; bookwork, 40 cents; job printers, per week, \$16.50. Book and job work have dropped off since the first of the month, owing to some extent to the closing up of

election work, and a number of day men have been laid off temporarily. George M. Cobb, a member of this union for several years, died Tuesday and was buried today.

Jackson, Mich.—State of trade, very good; prospects, good; composition on morning papers, 33 cents; evening papers, 30 cents; bookwork, 30 cents or \$13; job printers, per week, \$13. C. F. Messmore, secretary of No. 99, is making a hard canvass for member of the legislature from this district. No. 99 initiated two new members today.

Jacksonville, Fla.—State of trade, good; prospects, good; composition on morning papers, 33½ cents; evening papers, 30 cents; bookwork, 33½ cents; job printers, per week, \$16 to \$20. Nothing of interest, save that which has already been reported. The *Standard* is issuing an eight-page daily.

Kansas City, Mo.—State of trade, good; prospects, good; composition on morning papers, 40 cents; evening, 35 cents; bookwork, 37½ cents; job printers, per week, \$17. Business in all branches, good. Increase in membership last month, 40. The *Times* evening paper a howling success both for publisher and printer.

Keokuk, Iowa.—State of trade, good; prospects, good; composition on morning papers, 30 cents; evening papers, 26 cents; bookwork, 30 cents; job printers, per week, \$12. Central Labor Union gave a dance Thursday. It was a success both socially and financially.

Lexington, Ky.—State of trade, very fair; prospects, good; composition on morning papers, 33½ cents; evening papers, 30 cents; bookwork, 33½ cents; job printers, per week, \$15. The applications of C. R. Russell, J. J. Haddox, George Mitchell and Miss Nora Miller have been presented to this union, No. 189.

Logansport, Ind.—State of trade, moderate; prospects, not flattering; composition on morning papers, 28 cents; evening, 23 cents; job printers, per week, \$12. The trade here at present is rather dull, but may pick up. They took off three cases on the *Journal* since the election. We have enough "subs" at present to answer all purposes.

London, Ont.—State of trade, none too good; prospects, fair; composition on morning papers, 30 cents; evening papers, 28 cents; bookwork, per week, \$9; job printers, per week, \$9 to \$10. The *Free Press* now runs two staffs—one night and one day. The boys seem to like the new order of things very well. The job printers have been none too busy lately, but trade is soon expected to revive.

Los Angeles, Cal.—State of trade, dull; prospects, gloomy; composition on morning papers, 50 cents; evening, 45 cents; bookwork, 45 cents; job printers, per week, \$18 and \$20. Would advise printers to keep away from this coast. The *Times* still employs fraternity men. The *Herald* surrendered on October 14.

Macon, Ga.—State of trade, excellent; prospects, good; composition on morning papers, 33½ cents; evening papers, \$15 per week; bookwork, 35 cents; job printers, per week, \$12 to \$20. Work has been unprecedentedly good for the past year. There was hardly any let up during the summer, and now every office has all it can do. No idle men. The scale on the *News* was advanced from \$13 to \$15 per week recently.

Milwaukee, Wis.—State of trade, not very good; prospects, pretty good; composition on morning papers, 40 cents; evening papers, 35 cents; bookwork, 35 cents; job printers, per week, \$14 to \$18. The *Daily Journal* has a new foreman, Joe Camey, vice J. Strong resigned. The *Sentinel* is to put on a complete new dress of minion, December 1.

Mobile, Ala.—State of trade, fair; prospects, fair; composition on morning papers, 40 cents; evening papers, 40 cents; bookwork, 40 cents; job printers, per week, \$16.

New Haven, Conn.—State of trade, fair; prospects, brighter; composition on morning papers, 40 cents; evening papers, 35 cents; bookwork, 35 and 40 cents; job printers, per week, \$15. There has been a slight improvement since last report, but there is a great plenty of compositors here to do the work. The local typotheta is having a fine time in this city in cutting prices. Week after week I hear the same story. It would be all right if they only hurt themselves, but others will suffer for their cut-throat actions.

New Orleans, La.—State of trade, good in all branches; composition on morning papers 45 cents; evening papers, 40 cents; bookwork, 40 cents; job printers, per week, \$18. There has been an unusual number of printers traveling during this season, and all have found employment.

Omaha, Neb.—State of trade, very good; prospects, good; composition on morning papers, 40 cents; evening, 37 cents; bookwork, \$16 per week; job printers, per week, \$18.

Peoria, Ill.—State of trade, only fair; prospects, fair; composition on morning papers, 36 cents; evening, 33 cents; bookwork, 38 cents; job printers, per week, \$15, \$18, \$21. Trade has not been as brisk since last report. It promises to be better if all things work as they have promised.

San Antonio, Tex.—State of trade, dull; prospects, fair; composition on morning papers, 40 cents; evening papers, 35 cents; bookwork, 40 cents; job printers, per week, \$20. The scale for job printers has been raised from \$18 to \$20 per week, and the scale of prices has been revised and several changes made. Typographical Union, No. 172, had election of officers at last meeting.

San Diego, Cal.—State of trade, dull; prospects, duller; composition on morning papers, 40 cents; evening papers, 35 cents; bookwork, 40 cents;

job printers, per week, \$18. No improvement in trade, though we hope to make something out of the county election by having all the officers elected give their work to union offices.

San Francisco, Cal.—State of trade, fair; prospects, not good; composition on morning papers, 50 cents; evening papers, 45 cents; bookwork, 40 cents; job printers, per week, \$18 to \$21. Trade is brisk at present, owing to election. There will be a decided lull after election. There are plenty of men here.

Springfield, Ill.—State of trade, fair; prospects, the same; composition on morning papers, 33½ cents; composition on evening papers, 30 cents; book and job printers, per week, \$15. The *Register* job room and H. W. Rokker's office are running good forces of men, but business in the other offices is nothing to boast of. There are plenty of "prints" in the city.

Springfield, O.—State of trade, fair; prospects, the same; composition on evening papers, 30 cents; job printers, per week, \$15. There does not seem to be much improvement in newspaper work, and subs are not being overworked. Jobwork is quite good. No. 117 has increased the wages of time hands to \$15 per week. The advance was granted without any trouble.

Springfield, Mass.—State of trade, fair; prospects, good; composition on morning papers, 40 cents; evening papers, 28 and 30 cents; bookwork, 32 cents; job printers, per week, \$12 to \$16. F. K. Williams & Co. and S. G. Otis & Co. are to combine, increase their capital to \$10,000 and establish a large printing plant in Wight's block, opposite the new government building.

St. John, N. B.—State of trade, good; prospects, fair; composition on morning papers, 30 cents; evening, per week, \$10; job printers, per week, \$10.

St. Louis, Mo.—State of trade, average good; prospects, fair; composition on morning papers, 43 cents; evening papers, 38 cents; bookwork, 45 cents; job printers, per week, \$18. Printers have been all employed this week upon the registration. No idle hands at present.

St. Paul, Minn.—State of trade, poor; prospects, poor; composition on morning papers, 42 cents; evening, 37 cents; bookwork, 35 to 43 cents; wages of job printers per week, \$16 to \$20. Scale on Thorne typesetting machines, 19 cents for brevier, 22 cents for minion.

Syracuse, N. Y.—State of trade, good; prospects, fair; composition on morning papers, 32 cents; evening papers, 30 cents; bookwork, 30 cents; job printers, per week, \$14. Rumors of typesetting machines are thicker than fleas on a cur dog. The latest is that several book offices are sending for them.

Toledo, Ohio.—State of trade, good; prospects, very fair; composition on morning papers, 38 cents; evening papers, 35 cents; bookwork, 38 cents; job printers, per week, \$15. This is the first year in the history of this union that traveling printers have been so scarce, and consequently work is good.

Topeka, Kan.—State of trade, dull; prospects, good; composition on morning papers, 33½ cents; evening papers, 28½ cents; bookwork, 40 cents; job printers, per week, \$15. Work will probably pick up by last of month. Duller now than at same time last year.

Toronto, Ont.—State of trade, fair; prospects, no better; composition on morning papers, 30 cents, with an optional scale of 33½ cents, the office setting the "ads"; evening and weekly papers, 28 cents; bookwork, 33½ cents; job printers, per week, \$11. The *Globe* has accepted the optional scale, and is now working under it. It is expected the *Empire* will also take it up very shortly—the *World*, of course, made it their chief ground for coming into the fold again. The financial secretary reports that we now have 509 members on the roll, with 506 in good standing. This is the first time that we have had over 500.

Utica, N. Y.—State of trade, unchanged; prospects, fair; composition on morning papers, 35 cents; evening papers, 31½ cents; bookwork, 31½ cents; job printers, per week, \$12.50. The six-day law has created quite a flutter in union circles here, and there is much discussion being indulged in for and against it. Notwithstanding this fact, however, the law is being respected and lived up to.

Vancouver, B. C.—State of trade, fair; prospects, fair; composition on morning papers, 50 cents; evening papers, 45 cents; bookwork, 45 cents; job printers, per week, \$21. Mr. George Bartley, an old and trusted friend of No. 226, has left here to seek greener fields down the Sound. THE INLAND PRINTER is anxiously looked for every month. Say, that illustrated work is pretty "slick."

Wheeling, W. Va.—State of trade, good; prospects, fair; composition on morning papers, 35 cents; evening papers, 30 cents; bookwork, 40 cents; job printers, per week, \$15. The *Evening News*, the new daily, is booming things; claims to have the largest circulation of any paper in the city. It is about six weeks old. The third annual ball of Typographical Union, No. 79, was a success in every way.

Wichita, Kan.—State of trade, fair; prospects, fair; composition on morning papers, 35 cents; evening papers, 30 cents; job printers, per week, \$15. There is generally plenty of men for the work.

Worcester, Mass.—State of trade, not very brisk; prospects, awfully uncertain; composition on morning papers, 40 cents; evening papers, 33½ cents; bookwork, 35 cents; job printers, per week, \$10 to \$15. Business at this season of the year is possibly quieter than it has been for a long time. This city is generally conceded a good winter town. One office at present is only working eight hours per day, and some of its help is out.

BUSINESS NOTICES.

MR. H. G. BISHOP has issued a second edition of his "Printers' Job Order Book and Record of Cost." We advise every job printer to begin the new year by using this book. It is printed and ruled so as to afford a simple plan of recording the cost of every job done, there being a separate column for each item of expense. Printers who have seen this book speak of it in the highest terms. There is space for 3,000 jobs; the size of leaf is 11 by 17, and the price is only \$3.00, which is about half what a single book could be made for. To be obtained of H. G. Bishop, Oneonta, New York.

BRASS TYPE.

The Central Typefoundry, of St. Louis, is the only concern in America casting brass type for binders' use. Send for a copy of their specimen book of brass type.

TIME-TABLE FIGURES.

Railroad printers are under lasting obligation to the Central Typefoundry for getting up a series of special figures for time-table work. *Send for their book.*

PERFECT BOOK TYPE.

The Central Typefoundry is shortly to offer a series of perfectly cut book type in all sizes, pearl to pica. It will no doubt be the standard series, recognized and adopted by the Typothetæ of America.

RONALDSON SERIES.

MacKellar, Smiths & Jordan have sold to the Central Typefoundry matrices for casting the celebrated Ronaldson series of old-style, so that western printers can now be supplied with it. Cast with copper alloy metal, the most durable in the world.

NEW SPECIMEN BOOK.

The Central Typefoundry is desirous of placing a copy of its specimen book in every printing office, and as it shows all the faces made by the Central and Boston Typefoundries, both being celebrated for the beauty and originality of their designs, every printer should have one. Send your address to Central Typefoundry, St. Louis, Missouri.

MORE NEW TYPE.

The Central Typefoundry, which has for several years led all its competitors in producing new faces, has just completed a series named "Jefferson," midway in width between "Lafayette" and "Washington" and of the same style—also a series named "De Vinne," a bold-face old-style. Each series is made from 48 to 6 point. Send for their new book.

THE AMERICAN PRESSMAN.

This is the name of a monthly sixteen page journal devoted to the interests of pressmen, which has recently made its appearance. It is published by Mr. T. J. Hawkins, 535 East Eighty-second street, New York, under the auspices of the International Printing Pressmen's Union of North America. Price 25 cents per annum. We wish it abundant success.

ANDERSON & CO'S LITHOGRAPHED CALENDARS.

We acknowledge the receipt of a series of lithographed calendars for 1891, from the well-known firm of W. J. Anderson & Co., 71 and 73 Spring street, New York. They embrace all sizes, devices and styles, suitable for the office, workshop, or counting house—all of them attractive and many of them being productions of the highest style of the art. Full set of samples of same will be sent by express on receipt of \$2.50, which amount will be allowed on orders of \$100 or over.

RAPHAEL TUCK & SONS.

The Christmas and New Year's cards and novelties issued by this well-known art publishing house are gems of the first water. In extent, variety, beauty, originality, design and execution they far surpass all previous efforts even by this world-celebrated firm. The impress of the thorough artist is stamped upon every one of them. That they will have a large sale—and deservedly so—is an assured fact.

COSACK & CO., BUFFALO.

The calendars for 1891 issued by the well-known firm of Cosack & Co., lithographers and publishers, Buffalo, New York, are worthy of more than special mention, a large number of them being truly artistic productions. They are adapted to all wants and tastes, and embrace every variety, from that required by the man of business to those which are worthy to embellish a lady's boudoir. Their stock of fancy cards and advertising specialties is also more extensive and attractive than ever, and we have much pleasure in calling the attention of the trade to these facts, as no intending purchaser can fail to be satisfied both in styles and prices.

FACTS WORTH KNOWING.

It is well for the trade to be acquainted with the fact that the firm of Story & Fox, Buffalo, New York, show card and label finishing and general furnishers to the lithographic and printing trade, intend shortly placing on the market a drop memoranda, as also a book-form calendar, which will furnish an invaluable and constant reminder of dates, obligations, etc. A special feature connected with the production of these calendars is that the firm simply furnishes the plan (which is patented), and permits, without cost, parties using it the privilege of doing so, and printing the same, the firm only claiming the right to cut and make up the stock into calendar shape. This firm likewise makes a specialty of gummed seals for lawyers and notaries public, and also manufactures a flexible liquid composition of tablet glue, which retains its power in any climate, which requires no heating, as it always retains its liquid form, and has received the universal indorsement of every bookbinder, printer and lithographer that has used it. It is gratifying to know that their western business is increasing to such an extent that it contemplates, at an early day, opening a branch establishment in this city.

BLOMGREN & LINDHOLM.

On page 133 of this issue will be found an advertisement of this new firm, which has recently opened for business at 359 to 361 Dearborn street, Chicago. Mr. Blomgren, the senior partner, was formerly with Blomgren Bros. & Co., and Mr. Lindholm has been in the photo-enlarging business in Chicago many years, at present being connected also with the Consolidated Copying Company. Both gentlemen being practical workmen, and having secured the best help possible, and the most improved machinery, it goes without saying that all work turned out will be of the best character. This firm, besides producing typographic plates by photo-mechanical means, does fine wood engraving. Their process engraving is not confined to reproductions by zinc-etching alone, but also comprises gelatine relief plates for reproducing pen and ink drawings, fine wood cuts and steel engravings. They also reproduce direct from photographs or wash drawings by the half-tone or tint process. In addition to the high grade machinery in the finishing department, which includes a circular saw and a router made by John Royle & Sons, Paterson, New Jersey, they have instruments for photographing of the latest and most improved style, and Mr. Blomgren's own patented appliance for timing exposures, the latter one of the most important inventions of the day. By the use of electric light for photographing and for process work they are able to fill all orders promptly, as they do not depend upon sunshine. Every department is under the personal inspection of the members of the firm, and every order receives the most careful attention. Write to them for estimates, or call on them.

PRANG'S HOLIDAY PUBLICATIONS.

The Christmas and New Year's novelties for 1890-91 of the well-known art publishing company of Louis Prang & Co., Boston, Massachusetts, are more than usually attractive. This is especially true of their fine-art books and booklets, all of which are gotten up in superb style, and make beautiful and appropriate holiday presents. Among the former may be mentioned "The Wings of the Seasons," by Frank T. Robinson, containing charming illustrations in colors and monochrome by Louis K. Harlow, with choice cover in design, a perfect gem; "The Spirit of the Pine," a Christmas masque, by Esther B. Tiffany, illustrated in monochrome by William S. Tiffany; "The Story of a Dory," told in verse by Edward Everett Hale and salted down picturesquely by F. Schuyler Matthews, profusely illustrated in colors and line drawings—shape of a dory, with realistic mast and anchor, unique and attractive; "My Lighthouse," and other poems, by Celia Thaxter, illustrated in colors by the author, with exquisite emblematic cover in design in colors. Among the art pictures may be mentioned "Playing School," an outdoor scene, representing children playing school, by Ida Waugh; "The Prize Baby's Walking Match," by the same artist, etc. In cards the designs are novel and chaste, and splendidly executed. In fact these productions are suited to all tastes and pocketbooks, and the purchaser must be difficult indeed to please who cannot find among the many attractions something to suit his fancy.

AT YOUR OWN PRICE—Country newspaper and job office. Eight-column folio paper, one Taylor hand or power cylinder press, one 7 by 11 job press, 300 pounds body type, bourgeois and nonpareil, forty-five fonts job type, paper cutter, lead cutter, stapling machine, etc. Will inventory \$1,500. Want to accept position in milling establishment. Address "EXPRESS," care INLAND PRINTER.

COMPOSITORS—Send 10 cents for patented copy holder. Agents wanted. GEO. W. BANTA, 792 Chapel street, New Haven, Conn.

EVERY YOUNG PRINTER should have a copy of Bishop's "PRACTICAL PRINTER," 200 pages. Price, \$1. Also by the same author, "DIAGRAMS OF IMPOSITION" and "THE PRINTER'S READY RECKONER." Price, 50 cents each. To be obtained of H. G. Bishop, Box 1061, Oneonta, N. Y., or through Farmer, Little & Co., New York and Chicago. These are the handiest and most useful works ever published for printers. Indorsed by everyone who has seen them.

FOR SALE—A complete dress of minion. A bargain. Good face and practically as good as new type. Apply at once, "EVENING TRIBUNE," Evansville, Indiana.

FOR SALE—Job printing office; medium size; well equipped; doing good business. Or will sell half interest to an expert job printer. Address T. L. M. HUBBARD, care INLAND PRINTER.

FOR SALE—Newspaper and job office in New York state. Established over ten years. County paper with large circulation and good advertising patronage. Job department fully equipped with late styles new type. New Whitlock book and news press, with all attachments. A great bargain to the right parties. Address "Z. U. Y.," care INLAND PRINTER.

JOB COMPOSITOR—An experienced, steady man who thoroughly understands his business, and is a tasty, rapid workman. Permanent position and good wages to the right man. Undoubted references with samples of work required. Do not write unless you can meet these requirements. MORRILL BROS., Fulton, New York.

OF COURSE!—We can give them away, but we have only a few more of the complete unbound sets of "American Printers' Specimen Exchange" (4 volumes) at \$3.75. The balance, 10 volumes, we are going to bind and hold at \$10 each, and they are worth twice as much. ED. H. MCCLURE, Buffalo, New York.

PARTNER WANTED—Man with \$2,500 or \$3,000 cash, can get half interest in first-class shop in city of 150,000, that did \$15,000 business last year at good profit. Either practical man or hustler will do. Reason for selling, too much work for one man, as he has other business to attend to. Address, stating correct name and age, with references, "O. K.," care INLAND PRINTER.

SITUATION WANTED—By a pressman of many years' experience on colored and general work; has worked on all classes of German, French, English, Belgian and American presses; has also had several years' experience on power plate printing machines; has had charge of office with thirty-five machines; has also traveled for ink and color manufacturing house in South America, Europe, and the western territory of the United States; is willing to go anywhere; speaks English, German and Spanish. Manufacturers or employing printers wishing such a man can hear more by addressing "HUSTLER," care INLAND PRINTER.

SPECIMENS CHEAP—Full unbound set (4 volumes) of the "American Printers' Specimen Exchange," at \$3.75 by express; or one sample volume (no choice allowed) at 60 cents, postpaid, and the balance of the set at \$1.10 per volume, postpaid. Will then bind one or all the volumes at \$2. ED. H. MCCLURE, Buffalo, New York.

WANTED—A competent all-around bookbinder to take charge of bindery located in Ohio oil region. Address "BOOKBINDER No. 1," care of INLAND PRINTER.

WANTED—Every printer and pressman to know the "Practical Printer" is the best and cheapest work on printing, in all its branches, now on the market. Price 25 cents, postpaid. J. W. ALEXANDER & CO., 17 Griswold street, Cleveland, Ohio.

MANUFACTURED UNDER PATENTS 237,825 AND 240,099.

THE CUSSONS CALENDAR PAD

REQUIRES NEITHER EYELET NOR WIRE STITCH,

But simply has to be glued or pasted to the calendar card. Small sizes ready gummed and as easily attached as postage stamps. Manufactured by special machinery, and cost no more than the common kind. Twelve sizes now ready.

CUSSONS, MAY & CO., Glen Allen, Va.

PRESSMEN!

EUREKA OVERLAY KNIVES.

The undersigned have succeeded in producing a knife for cutting overlays, etc., which will give satisfaction. Will outlast twenty erasers, and is sold by mail at less than the price of one.

Send address and 25 cents to GEO. FERGUSON & CO., 860 Sixth avenue, New York City.

COUNTING MACHINES.



Send for Circular and Prices to

W. N. DURANT, Milwaukee, Wis.

LINED PLATES

FOR HALF-TONE WORK

UP TO 48 X 48 INCHES.

Ruled on my new Automatic Engine, just completed.

For particulars, address

M. D. EWELL,

(Office Hours—2 till 3:30 P. M.)

ROOM 39, 97 CLARK ST., CHICAGO.

THE S. K. WHITE

Paging & Numbering Machines

With Automatic Serial Alphabet Attachment

For Blank Book Makers

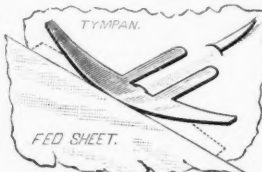
Superior in Mechanical Construction and without a competitor.

Earl B. Smith, Proprietor, 215 Dearborn St. Room 702 CHICAGO, Illinois.

For all Job Printing where consecutive, alternate or repeated numbering is required.

THE NEW SIDE-GAUGE.

FOR ALL JOB PRESSES.



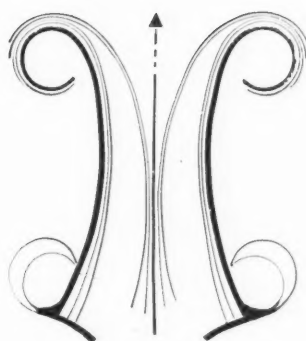
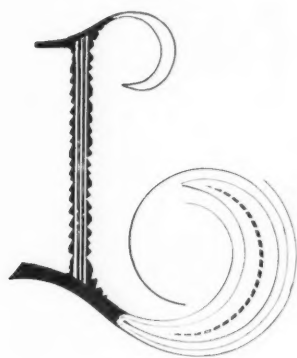
FIRST ever invented for the purpose, and offered to the trade at so low a price as to make it look as though it was a sham. But it will do wonders, and when we think how often we have wanted a side-gauge that we could use without dispensing with the gripper, we are surprised that it was not thought of before; and then to be presented in such a simple form, and in a single piece of metal! It can be crowded right between the gripper and the tympan without smashing, losing its elasticity, or bearing off the gripper. Don't you believe it? You will as soon as you try them. You will also find in them many more uses too numerous to mention in an advertisement; and all for the small sum of

75c. per Dozen, assorted shapes. 25c. per set of three.

SOLD BY ALL DEALERS AND BY THE INVENTOR AND MANUFACTURER,

E. L. MEGILL, 60 Duane Street, NEW YORK.

ASK FOR THE FLEXIBLE GAUGE PINS.



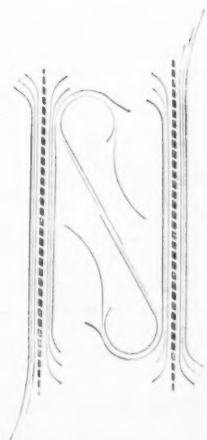
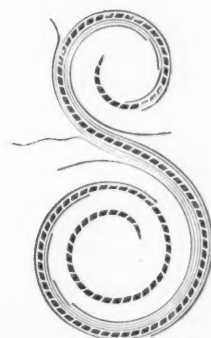
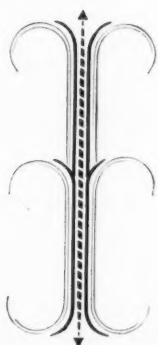
ART INITIALS

DESIGNED AND EXECUTED BY
W. P. HARMON,
MINNEAPOLIS, MINN.

Electrotypes of single letters, - - \$.75
Set of twenty-four (omitting X and Z), \$15.00

Send for sheets, showing complete alphabet, to

W. P. HARMON,
809 14th Ave., South,
MINNEAPOLIS, MINN.



PRINTING INKS

Blacks that retain their Color.

Colors that do not Fade.

Patent Reds for Label Printers.



ALL GRADES OF PRINTING INKS

*Lithographic, Plate, Albertype
and Photogravure.*

... MANUFACTURED BY ...

Geo. Mather's Sons,

60 John Street, New York.

NEW CHAMPION PRESS



Chase 6x10 in.; weight, 300 lbs., \$60
 " 8x12 " " 600 " 85
 " 9x13 " " 725 " 100
 " 10x15 " " 1,000 " 135
 " 8x12 " Plain, Throw-off, 100
 " 9x13 " " " 113
 Chase 10x15 in., Plain, Throw-off, \$150
 " 8x12 " Finished, " 120
 " 9x13 " " " 140
 " 10x15 " " " 190
 " 11x17 " " " 240
 Steam Fixtures, \$12. Ink Fountain, \$12. Boxed and delivered free in N. Y. City.
*Easiest running; simple in construction; the equal of any other job press;
 every one warranted; for fine as well as for heavy work; two weeks' trial
 allowed. Send for circular.*

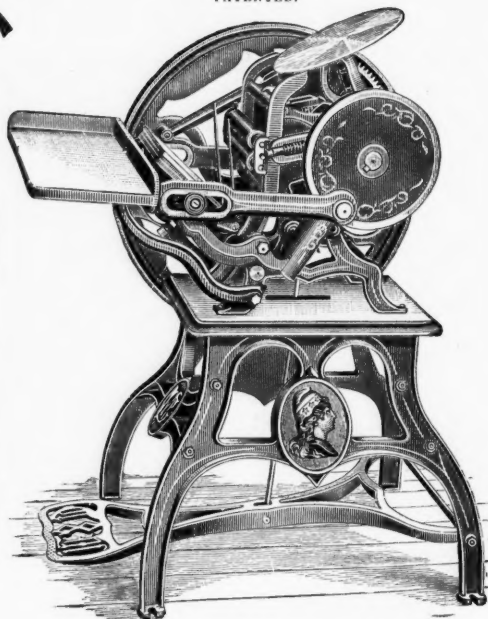
NEW CHAMPION PRESS CO.

A. OLMESDAHL, MANAGER,

Machinists and Manufacturers and Dealers in Job Printing Presses,
 No. 41 Centre Street, New York.

Columbian Rotary Press.

PATENTED.



BEST MATERIAL AND WORKMANSHIP.

No. 2.—6 x 9 inside chase.....\$85.00
 No. 3.—8 x 12 inside chase.....150.00
 Throw-off, \$15.00. Steam Fixtures, \$10.00. Boxing, \$3.00.

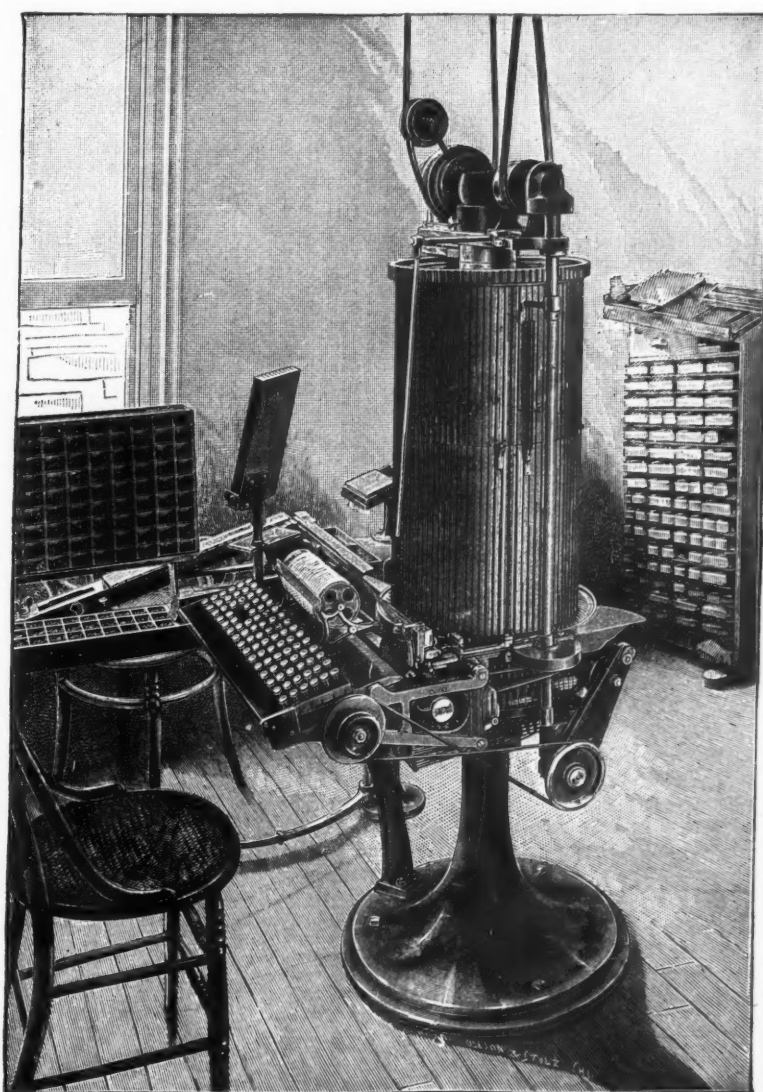
CURTIS & MITCHELL, 15 Federal St., Boston, Mass.

Manufacturers of TYPE, PRESSES, PAPER CUTTERS, and Dealers in all
 kinds of PRINTING MATERIAL.

Send for Catalogue and Terms.

THE THORNE

Typesetting and Distributing Machine.



WESTERN · THORNE · TYPESETTING · CO.

156 Lake Street, CHICAGO.

THE UNION TYPE FOUNDRY



337 DEARBORN STREET.

CHICAGO.

MANUFACTURERS OF

**COPPER
AMALGAM
TYPE**

THE BEST MADE.

AND DEALERS IN

Printers' Machinery, Supplies, Etc.

CURRENT DISCOUNTS ON TYPE AND BRASS RULE.

30 PER CENT discount on Job and Display Type and Brass Rule.

25 PER CENT discount on Roman Type.

For cash with order we allow 5 per cent additional discount, as also for cash in ten days from regular customers.

PIELPS, DALTON & CO.

"GET THE BEST" IS A MOTTO THAT HAS INDUCED PRINTERS TO BRING US PROSPERITY IN THE PAST & PRESENT, AND PROMISES A MUCH LARGER SUCCESS IN THE FUTURE.

DICKINSON TYPE FOUNDRY

WHEN AN INTELLIGENT PRINTER WANTS TO PURCHASE MATERIAL, HE ALWAYS BUYS FROM A FOUNDRY WHOSE STANDING IS A GUARANTEE FOR THE QUALITY OF ITS TYPE, BRASS RULE, ETC.

150 CONGRESS ST. BOSTON

The only safe way to meet competition is to reduce the cost of production by using improved and rapid machinery.

PRESSES.

The Golding Jobber.

Rapid and powerful; perfect ink distribution, convenient impression throw-off and adjustment. Sizes, 8x12, 10x15, 12x18, 15x21 inches. Speed, 1,500 to 3,000 per hour.

The Pearl.

Balanced platen movement; strong and light running; unequalled for speed. Sizes, 5x8, 7x11, 9x14 inches. Largest size with throw-off. Speed, 2,000 to 3,300 per hour.

Fairhaven Cylinder.

Compact, strongly built; can be run easily either by hand or steam power, and has impression throw-off. Speed, 1,200 per hour. No. 6, 31x46, \$900.

TOOLS.

Little Giant Rule Cutters and Shapers, Lead Cutters, Rule Curvers and Miterers, Card Cutters, Wire Stitchers, Mailing Machines, Numbering Machines, Punches, Eyeletting Machines, Perforators, Bellows, Tablet Presses, Brushes, Galleys, Imposing Stones, Quoins, Mallets, Planers, Tweezers, Bodkins, Comp'g Rules and Sticks.

FURNITURE.

Wood and Steel Run Cabinets, well-made and handsomely finished; Standard News and Job Stands; Poplar Job Stands at special prices; Window Cabinets and Stands, Cases of every pattern, Roller and Galley Cabinets, Wood Furniture and Reglet in yard lengths or labor-saving fonts with Racks, Drying Racks, Galley Cabinets—anything made of wood and useful to printers.

A NEW SIZE OF AN OLD FAVORITE.

PEARL PRESS No. 5.

Size, 9 x 14 inside Chase.

Price, \$180.

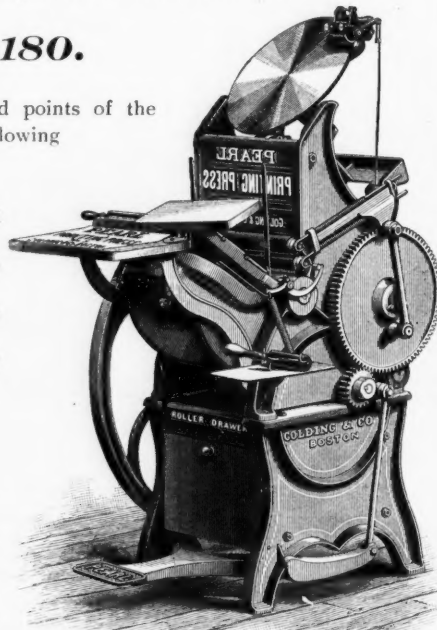
Possesses all the good points of the smaller sizes, and the following

SPECIAL FEATURES:

- Throw-Off—Convenient and easy of operation.
- Reversing Disk—Giving a more even ink distribution.
- Balanced Treadle—An aid to easy kicking.
- Roller Drawer—With rack for six rollers.

UNSURPASSED
FOR STRENGTH, SPEED,
CAPACITY
AND THOROUGHNESS OF
CONSTRUCTION.

For Sale by Leading Dealers.



"OWL BRAND" INKS.

Art Tones—Large variety of beautiful tones, unequalled for producing rich, artistic effects. Gold Size—That will work freely and adhere firmly to any stock, drying with a bright and permanent gloss. Gold Ink—A perfect substitute for bronze on low-priced work. Copying Inks—Work easily and copy well. Type-writer Inks—Blue, Green and Purple. Colored Inks of every shade and color, put up in screw-top cans and collapsible tubes. Blacks—Unapproached for density of color and working qualities. Outline—Reduces the stiffest ink quickly, and preserves the elasticity of rollers. Bronze Powders—Our own importation.

TYPE.

Largest stock and best variety of type in the country. The best productions of all leading foundries. Special agency for the MacKellar, Smiths & Jordan Co. and Benton's Self-Spacing Type.

BINDERS' CEMENT.

Elastic, Liquid, stronger than glue; always ready for use. It greatly lessens the labor of tabulating.

SUPPLIES.

Steam Engines, Electric and Water Motors; Challenge, Advance and Acme Paper Cutters, or any other pattern desired; Standing and Proof Presses; Felt and Rubber Blankets, Press Board, Cutter Sticks, Stereotype Blocks, Sponges; Accurate Wrought and Cast Iron Chases, etc.

ORDERS FOR COMPLETE OFFICES—newspaper or job—selected from our catalogue, filled in from one to three days.

GOLDING & CO. . . . MANUFACTURERS . . . Boston, Mass.

ESTABLISHED 1861

A. ZEESSE
AND CO.

ELECTROTYPERS,
MAP, RELIEF LINE
AND
Photo Process Engravers.

341-351 DEARBORN ST. CHICAGO

Calendars for 1891!

MOST COMPLETE ASSORTMENT.
HANDSOMEST DESIGNS.

Specimen Book on Application.

New Christmas Cuts

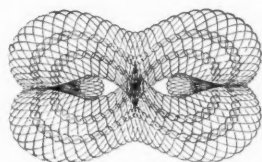
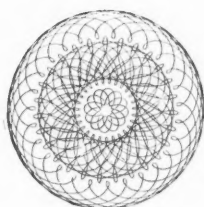
JUST OUT!

Complete Specimen Sheets mailed
to any address.

DICKINSON & OSBORNE,

BELLEVILLE, NEW JERSEY.

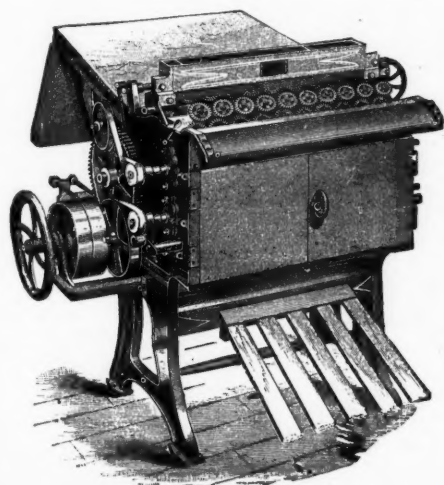
MANUFACTURERS OF



Jewelers' and Lapidists' Tools,
Railroad Ticket Presses,
Consecutive Numbering Machines,
Steel Plate Straight Line and
Cycloid Ruling Machines,
Pantographs,
Geometrical or Bank-Note Engraving Bathes,

AND FINE MACHINERY FOR ARTISANS AND ENGRAVERS GENERALLY.

GEOMETRICAL LATHE CUTTINGS AND STRAIGHT-LINE
OR CYCLOID RULING DONE TO ORDER.



THE EMMERICH

—♦— IMPROVED —♦—

Bronzing and Dusting Machine.

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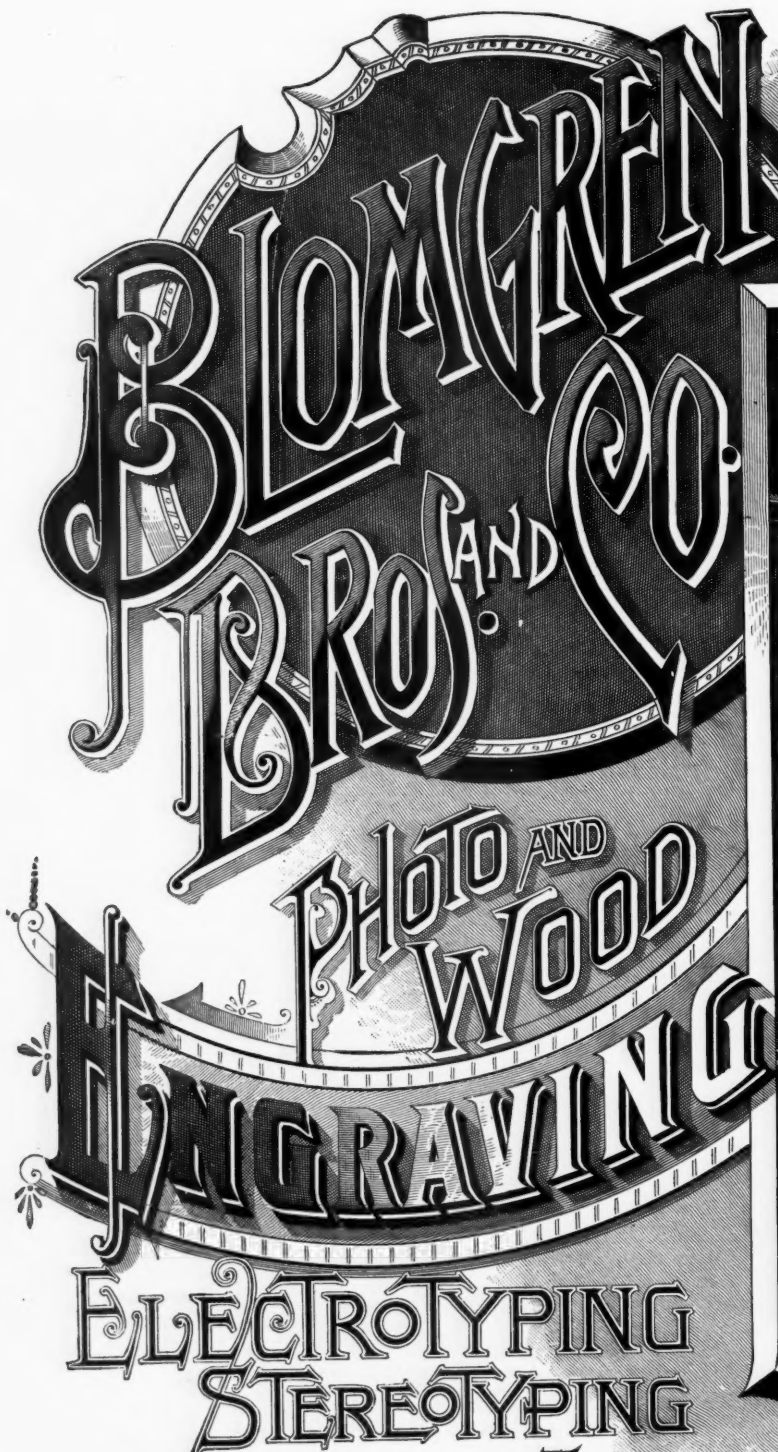
12x20, 14x25, 16x30, 25x40, 28x44, 34x50, 36x54.

Write for Prices and Particulars.

EMMERICH & VONDERLEHR,

OVER 500 IN USE.

191 & 193 Worth Street, NEW YORK.

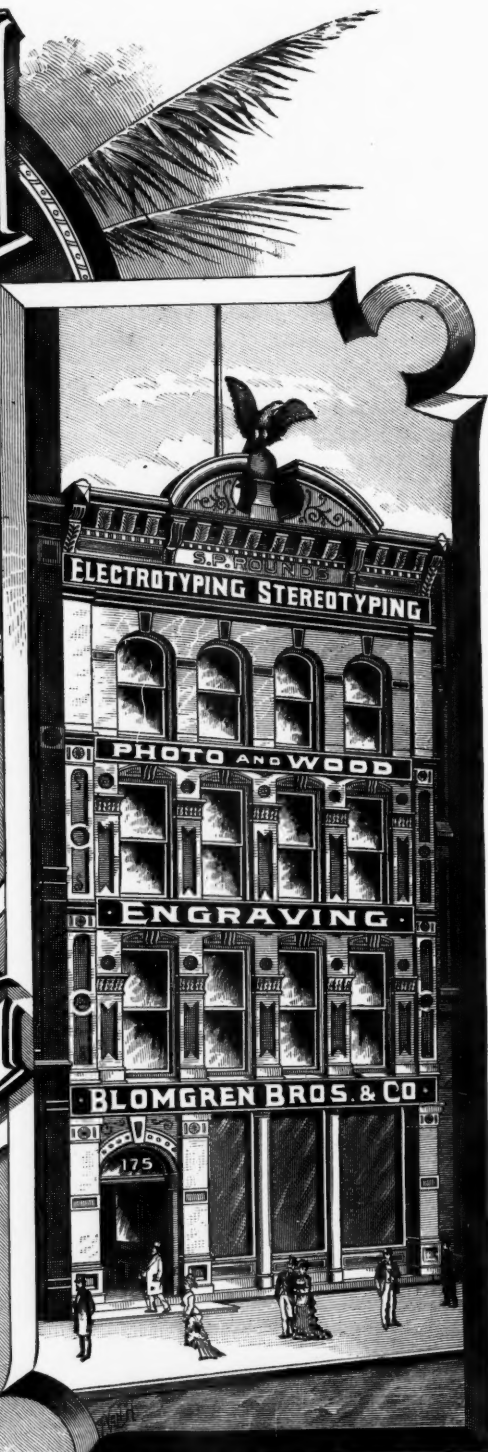


**BLOMGREN
BROS. AND CO.**

**PHOTO AND
WOOD
ENGRAVING**

**ELECTROTYPING
STEREOTYPING**

**175
MONROE ST. CHICAGO**



ELECTROTYPING STEREOTYPING

PHOTO AND WOOD

ENGRAVING

BLOMGREN BROS. & CO.

175

ESTABLISHED 1860.

INCORPORATED 1877.

The Queen City Printing Ink Co.

CINCINNATI.

PRINTING AND LITHOGRAPHIC

INKS

OLDEST, LARGEST AND MOST
RELIABLE HOUSE IN
THE WEST.

SEND FOR PRICE LIST AND OUR NEW SPECIMEN BOOK.

HIGHEST AWARD.—Silver Medal awarded at the Sixteenth Annual
Exhibition of the M. C. M. A., 1887.

THE H. C. HANSEN POWER IMPROVED Pin-Hole Perforating Machine.

This is my New Pin-Hole Perforating Machine. It has many advantages over all other machines. With perforate a sheet 20 in. wide any desired length. An excellent feature is that it does the work in less than one-fourth the time of any other machine, being run by hand or steam power.



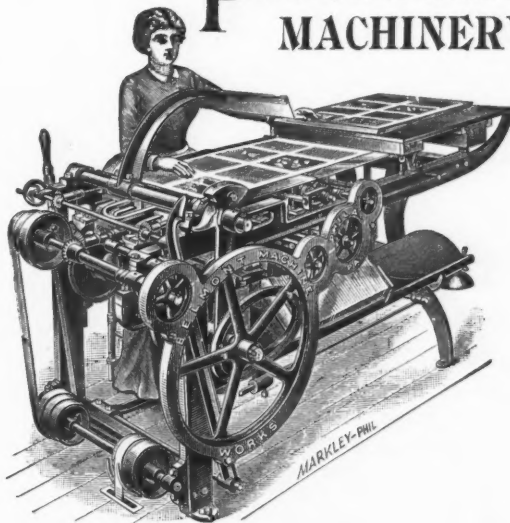
Price,
\$75.

MANUFACTURED AND FOR SALE BY

H. C. HANSEN, 24 & 26 HAWLEY ST., BOSTON, MASS.

BELMONT MACHINE WORKS

THE BEST
PAPER-FOLDING
MACHINERY.



THE BEST BUILT, MOST RELIABLE
and Accurate Folders.

Fold to perfect register. Occupy less room than other folding machines. Very simple in construction, and of great speed. The easiest to operate.

All machines sold on thirty days' trial. Send for Catalogue.

BELMONT MACHINE WORKS,

TAYLOR & SHOEMAKER,

3737 Filbert St. Philadelphia, Pa.

THE PARAGON Paper and Card Cutting Machines.



THE 30 AND 32 INCH CUTTERS.

They Cut Accurately and Easy, having Extraordinary Power.

PRICES, { 14 in., \$45.
22 1/2 in., \$80; 25 in., \$110; 30 in., \$175; 32 in., lever, \$200; skidded free.

RECOMMENDED AND SOLD BY ALL DEALERS.

EDWARD L. MILLER, Patentee and Manufacturer,

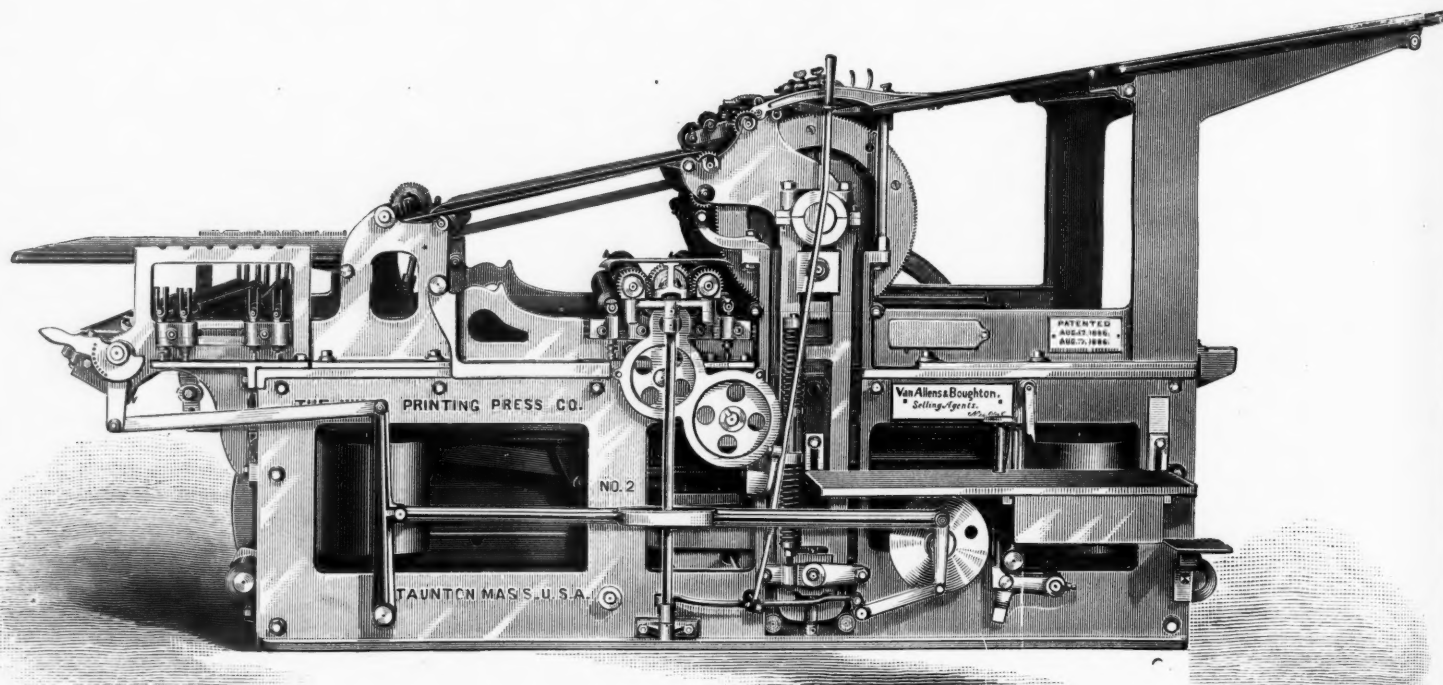
328 VINE STREET,

PHILADELPHIA, PA.

IN USE TEN YEARS, and today is in EVERY RESPECT THE BEST MACHINE MADE.
Any length of paper can be handled in front of the knife on the 35-inch and smaller sizes.

All sizes have Traverse and Side Gauges. They have broad clamping surface for general use, yet stock can be gauged to a half inch of the knife on the smaller sizes, and to within three-fourths of an inch on the 30 and 32 inch.

THE HUBER TWO-REVOLUTION PRESS



DOUBLE ROLLING + SINGLE END + SIX TRACKS + AIR SPRINGS
FRONT OR BACK DELIVERY.

The Impression is taken over a six-track bed, which is supported every ten or twelve inches across the press. We guarantee the impression sharp and rigid, and the bed and cylinder are warranted not to spring or give way in the least degree.

The Impression can be tripped at the moment grippers close or before.

The Register is absolutely perfect at all speeds of the press, the bed and cylinder being locked in full gear twelve inches before the contact of bearers takes place, and remaining in gear for several inches after the head line has passed.

The Distribution is uniform from head to tail of sheet. This is accomplished by charging the form with fresh ink both ways from one fountain.

The Air Springs are applied vertically; the piston-head does not come out of the cylinder; no packing ever required; the pressure can be regulated while press is in motion at all speeds.

The simplicity, accuracy and durability of the bed movement is unequalled by any other machine. The double rack teeth are made of steel, with the best rolling curve known to mechanics. From two to three teeth always in contact, thus obviating lost motion.

The sheet is delivered in front, clean side to the fly, without the printed side coming in contact with anything. Fly motion positive, no strap, no slamming. The motion is the same in delivering sheet and returning for next sheet.

The Fly can be disconnected at a moment's notice.

This press is designed for the finest quality of cut and color work; can be used to charge the form both ways with fresh ink, or as a single end press, four or two rollers.

No complicated movements to get out of order.

SIZES:

No. 1.	4	Rollers, covering entire form.	Bed, 44	x 60	inches inside bearers.	Matter, 40½	x 56	inches.
No. 1.	3	" " " "	" 48	x 60	" " "	" 44½	x 56	"
No. 2.	4	" " " "	" 37½	x 52	" " "	" 34	x 48	"
No. 2.	3	" " " "	" 41½	x 52	" " "	" 38	x 48	"

DIMENSIONS, WEIGHT AND SPEED:

No. 1.	4	Rollers.	Length over all, 15 ft.	Width over all, 9 ft. 3 in.	Height over all, 6 ft. 4 in.	Weight boxed, about 9	tons.	Speed, 900 to 1,300.
No. 1.	3	"	" 15 ft. 8 in.	" 9 ft. 3 in.	" 6 ft. 4 in.	" 9½	tons.	" 850 to 1,200.
No. 2.	4	"	" 13 ft. 6 in.	" 8 ft. 7 in.	" 5 ft. 5 in.	" 7	tons.	" 950 to 1,500.
No. 2.	3	"	" 14 ft. 2 in.	" 8 ft. 7 in.	" 5 ft. 5 in.	" 7½	tons.	" 900 to 1,500.

We furnish with press, counter-shaft, hangers, cone-pulleys, driving-pulleys, two sets of roller-stocks, wrenches, boxing and shipping, at Taunton, Mass.

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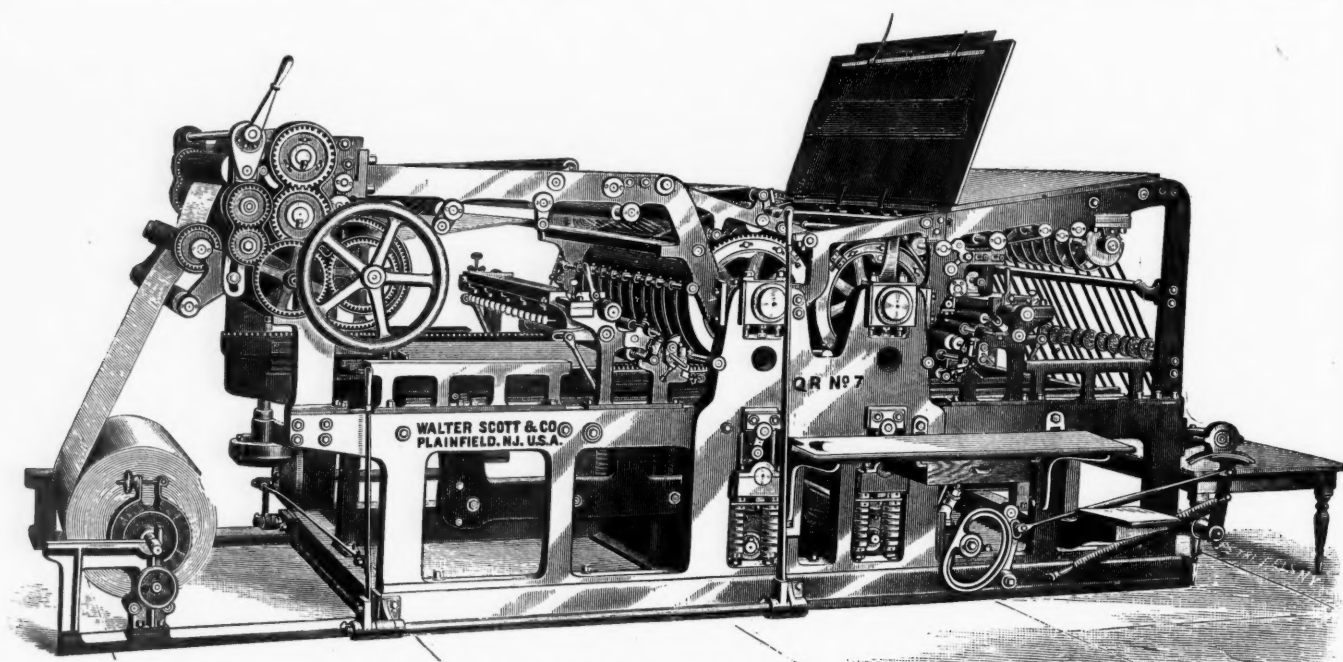
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